THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

THE FIRST-NIGHT JUDGMENT OF PLAYS. AN EMPIRICAL ORDEAL INFLUENCED BY MANY ADVERSE CONDITIONS. THE COMMERCIAL AND THE ARTISTIC SIDES OF THE SUBJECT FREELY DISCUSSED. THE TENDENCY OF CONTEMPORANEOUS JOURNALISM AGAINST CRITICISM.

An edifying discussion has arisen in England with regard to the first-night judgment of plays, and it is interesting to observe that all the opinions that are worth anything agree that first-night judgments are snap judgments and as a rule very unjust to both playwright and actors.

In this opinion I myself agree, after having written about twenty-five hundred first-night criticisms. And I might as well tell you at once what the grounds of that opinion are.

In the first place a conscientious piece of work for the stage is entitled to a deliberate and careful estimate, which not one man in a hundred can make instantaneously where there are so many factors to be considered and where so much depends upon conditions of players, of audience, of atmosphere and of manager.

Every reviewer of dramatic work who has had an extended experience and has retained, in spite of the demoralizing atmosphere of mere entertainment, an ideal of what the stage should be and an ethical standard of excellence, must acknowledge to himself, if he does not acknowledge to the world, that in his vocation as journalist he has inflicted irreparable injustice time and again, owing to the demands of the public and the press for an instant and decisive summary of the excellence or unworthiness of a piece of work, whose excellence may require more than one showing to be properly understood, and whose unworthiness may disappear with a subsequent performance.

A New York, like a London, first-night, has come to be an empirical ordeal, which determines not the merit of a performance but the verdict of a jury which does not fairly represent the public for whom the play was written, and as the merit of a play may be and ought to be something entirely uninfluenced by the whims, the prejudices, the preconceptions and misconceptions of a perfunctory and slightly fatigued class of *dilettanti*, one can understand that plays very often decline to die under a first-night verdict and refuse to live under a first-night triumph.

It is conceded that there are plays constantly produced whose inherent worthlessness needs no second night for recontemplation. They are justly damned on the instant because their exhibition of ignorance, vulgarity and impudence is unmistakable to everybody.

But this is not a sufficient reason why a conscientious piece of work should be irremediably damned before it is understood. That this often takes place need not be said. That it does take place at all is owing to the fact that the thing we call excellence may, in such a case—and I believe nearly always does—depend not alone upon the author's idea, but measurably upon the actor's condition, the manager's liberality and good taste, the stage direction and the composition of the assembly that observes the experiment. Perhaps, too, the popular estimate of the work will in some degree be determined by the written opinion of the critics the next morning.

Consider a moment under how great a disadvantage the playwright labors in comparison with the bookwright, the picturewright or the statuewright.

The man who makes a book is, in a measure, independent of the publisher and the bookbinder if he has said something. That is to say, it is not a question of type or illustrations or binding, if he has written an original story or conceived an original poem. In this case the intrinsic merit proclaims itself in the worst of type and the shabbiest of binding.

But such is not the case with the play. The public, and to a great extent the critics, insist upon regarding the letter-press and the covers and the cuts. In the gallery of stage art the cry is not, How is the painting conceived and executed? but, How is it framed and hung and lit?

I have seen in this city, and so have you, plays produced which were distinctively original in thought and brilliant in literary execution, but which have been summarily consigned to oblivion the first night because of a sloven manager, an incompetent actor or an ignorant assemblage. The endeavor of the author to say something fresh and new, to cut away with a conviction from the humdrum and prosaic, was utterly defeated by the conditions. His work, unlike a book or a picture, was not suffered to remain and receive the deliberate judgment of maturer thought and keener insight. It was whistled down the wind, because the leading man made a *faux pas* or the leading woman was totally incapable of understanding what she had to do.

A play is denied the common privilege granted to prize fighters and all other fighters of getting upon its feet again when it is knocked down. You can knock down a good book as much as you please, but being good it manages to stay, in spite of you. This is not true, as a rule, of plays that get a black eye. The disposition of the actors is to guy them, of the managers to bury them, of the public to avoid them.

Mr. Henry A. Jones, a playwright himself of strong convictions, which are apt to run counter to the flat stream of tendency on first-nights, says in the last number of *The Nineteenth Century:* "A play of serious intentions very rarely recovers from the hisses and jeers of a first night. It is always crippled and deprived of its immediate influence. One is frequently challenged to quote a good play that has failed, but the very fact that it has failed is the test to most of us that it is not a good play."

This remark is characterized by brutal truth, and it only remains to observe that in the present condition of first-night criticism there is *prima facia* evidence in the failure of a good many plays—that they *were* good.

When Mr. A. M. Palmer says, as he periodically does say, that he is aching for somebody to bring him a good play—especially a good American play—and he will produce it, one instantly asks what is Mr. Palmer's idea of a good play? Is it not the play that makes the most money? Is that not Mr. Palmer's standard of excellence? Has he not frequently referred to The Two Orphans, an effective piece of traditional romanticism, as his ideal of merit?

But there is no possibility of holding Mr. Palmer to the sequence of his argument, which is that The Bunch of Keys is a more meritorious play than As You Like It, and Peck's Bay Boy and The Farmer's Daughter than The Danicheffs.

There must obviously be some other measurement of merit than its power to make money from the unthinking mass. But that other measurement is something that the manager who measures everything by its success will have nothing to do with.

It is inevitable that a manager who makes an investment in a play will regard it from a commercial standpoint. The question is this: Should the independent judges of a piece of dramatic work be influenced by its commercial prospects, or should they estimate it from the abstract standard of literary and dramatic excellence?

There can be but one answer to this question from all reflective and honest men. And yet it is undeniable that, as a rule, the first-night judgments are mainly expended in determining the success of the piece with the mass; that is to say, in announcing its chance of a run and its power to make money.

And here you see at once that the tendency of the newspaper is as distinctly commercial as is that of the manager, for the paper is not endeavoring to determine the worth of the play, but to satisfy public curiosity as to whether it is a commercial success.

Take two examples, which must be fresh in your memory: one is Nadjezda, a very brainy play, written by Maurice Barrymore, with dramatic meat enough in it to make half a score of popular *ragouts*. It was a failure for several obvious reasons. Suppose for a moment that Mantell had appeared in it here instead of Barrymore. Suppose, too, that it had been condensed and adjusted for the first night as it was condensed and adjusted after it had received its black eye. Suppose, to go a little further, that it had been produced in France with Bernhardt in the leading rôle.

The power to see, under all the disadvantage of conditions, the intrinsic strength, individuality and merit of the work was not given to the reviewers. They had to execute a quick change review on the first night when a ponderous and complicated piece of machinery showed "heated journals" at every revolution.

No manager has ever been found who had faith enough in the play to touch it after it was down.

And, speaking of Nadjezda, I remember that Barrymore played the part of a manly young Englishman who when he was approached by a miscreant Nihilist and asked to enter into an assassin's plot to stab in the dark and destroy innocent people in the name of Liberty, drew himself up to the full height of a British sense of fair play and a horror of murder, and said, "By God, No!"

The intent and implication of this speech were not irreverent. It was a Saxon's affirmation with reference to the Deity that he had been educated to believe was a God of absolute justice. But the *Herald* the next morning, having overlooked pretty much all else in the play, fell upon its blasphemy. Nothing could be more stupidly unjust. But the whole of prigdom took up the cry, without knowing what blasphemy meant, and Madame Modjeska, who in this case was the manager, insisted that Barrymore should change the line in obedience to the insufferable traditions of the stage, to "By Heaven, No!"

It was in vain that Barrymore insisted that he had no intention of being blasphemous; that he only wanted to be reverently emphatic, and to make his affirmation according to the infinite idea of right. The line had to come down to the commonplace level. And some years afterward, in referring to the splendid comedy scene in this play, the lady with whom I was conversing said: "Nadjezda? Oh, yes. That was the horribly blasphemous play that Barrymore wrote!"

First-night nonsense appears in some cases to be what the doctors call Zymotic, and leavens a very large lump of shallowness.

Now take a play, on the other hand, like The Old Homestead, which is the boldest example the country has produced of purely commercial, as distinct from dramatic, success, and read the mordinate and fulsome laudations of it (now that it is successful) by Mr. Howells.

Mr. Howells does not appear to be aware that he is himself the most striking example of commercial subserviency. He worships the great Namby Pamby, because the Namby Pambyists are in the majority. The cream and treacle that he has poured over The Old Homestead in the name of high art, exactly satisfies the puritan palates of myriads of people who cannot tell a drama from a drumhead cabbage.

An ambitious attempt to combine historic interest, sustained plot and definite dramatic purpose in a play like Paul Kauvar would get the pharisaical cold shoulder from such a critic, and Hoyt's Midnight Bell, after its clang has reached the Editor's Study, will set him to sentimentalizing down page after page.

And, mark you, it is in the pages of a monthly periodical, freed from all the strenuous conditions of haste and pressure of news that disturb opinion in a daily paper, that we ought to expect careful, exhaustive and independent judgment.

To return to the first-night judgment. It very often happens that the first night's performance of a play is the worst performance the play ever gets. I know one exacting manager who kept his people at rehearsal the whole night previous to a production and then called them for ten o'clock on the morning of production. The consequence was that a more fagged, limp, spiritless lot of sticks never appealed to a pitiless audience.

Three nights after, when there was not a critic in the house, and opinions had been "moulded in the form of fate," you would not have known the piece. It had a sparkle, an elasticity, a go that made it a continuous triumph.

The commercial sense of that manager had simply drilled all the life out of his people and he foolishly believed he had transferred it to the production.

Actors have a habit of saying that it is the player that makes the dramatist, and your dramatist is very apt to think that he makes the player.

I believe they are both wrong. The architect does not make the house, nor does the builder. It is the perfect coöperation of both. Conception and execution here imply harmonious interworking.

The best performances are those in which both author and player have contributed their heartiest efforts to a common end.

But I believe that both of them are hampered and harrassed by the cast-iron empiricism of a first night, at which all the hidebound judges assemble; to which all the jealous rivals, and all the melancholy prophets of evil come, and upon the performance of which night every whipper-snapper who can hold a pen is entitled to pass judgment, which, curiously enough, gets some kind of authority by getting into print.

According to the present set of journalism, the time will come when criticism will be banished from the daily papers in favor of reports. Journalism does not, at least in this country, progress toward the expression of mature opinions or convictions, but toward the chronicling of events.

The circumstance of a first production is of more consequence to the newspaper than the scale of merit, and such a leaning will sooner or later bring to the first nights, skilled reporters who will reverberate the mood and the verdict of the audience and ignore the status of the work.

NYM CRINKLE.

FROM OPERA TO COMEDY.

It is more than probable that future productions of comic opera will be considerably influenced by the withdrawal from its ranks of J. H. Ryley and Madeleine Lucette. Mr. Ryley has become so identified with the Gilbert and Sullivan era that his many characteristics, his nimble agility, his perennial monocle, his singularly perfect articulation, cannot fail to be missed by lovers of mirth, melody and patter-song.

Madeleine Lucette, whose dainty grace and piquante style in The Lady or the Tiger, will be long remembered, has been equally a power in comic opera. The original Patience in this country, and essaying most of the prima donna roles at our metropolitan theatres, from time to time, she will not be easily supplanted. An excellent comedienne, she has the additional advantage of being a good type of the deservedly popular English beauty, wedded to no small literary ability, which is fast earning her the name of playwright in its best sense.

Arthur Rehan, whose comedy company after six years has become one of the standard road attractions, has been trying without success for the past four seasons to engage both Mr. Ryley and Miss Lucette, thinking they would be eminently suited for the Lewis and Ada Rehan parts in the Daly cast. Mr. Rehan has at last made terms by which the Ryleys are interested in the profits, in addition to a big guarantee for the season. Mr. Rehan's policy for the present will be the same as heretofore, playing the Daly successes as they are produced at the home theatre. Supris du Divorce will be the principal feature of the coming season's repertoire.

Both Mr. Ryley and Miss Lucette had a good schooling, and were popularly known in legitimate comedy in England for many years, until the Gilbert and Sullivan craze brought them into a new field. It is, therefore, not so much an experiment as might be at first supposed, but simply the taking up of a broken thread. These popular little people have learned their art in a very thorough manner, and THE MIRROR looks with much pleasure to the not distant date when it may be able to chronicle their many successes in metropolitan productions of legitimate comedy.

NEGOTIATIONS are now pending with Wilson Barrett for one of his London successes for Helen Blythe's forthcoming starring tour.

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THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
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MR. HOWELLS CHAMPIONED.

As in duty bound the Boston *Transcript* takes up the cudgels in Mr. HOWELLS' defence against the writers that have shredded his flimsy fabric of heretical ideas respecting the laws of dramatic construction.

Reverting to the familiar method of answering honest criticism which the adherents to a weak cause are apt to adopt in lieu of argument, the *Transcript* proceeds to befog the real question by fruitlessly attempting to belittle Mr. HOWELLS' antagonists, and abbreviating and misrepresenting what they have said. But these tactics lend no strength to Mr. HOWELLS' singularly silly position, nor do they change the nonsensical proposition which he formulated in *Harper's* that a plot of close texture is unnecessary in the construction of a play, and that the hopes of a national drama rest on "prolongations of sketches," like The Old Homestead and A Midnight Bell.

The *Transcript* asserts that THE DRAMATIC MIRROR's observation that "plot is the necessary form of drama; that without it the entertainment ceases to be drama and becomes a spectacle," is entirely superficial and wholly familiar, and is, moreover, excellent proof that Mr. HOWELLS has looked clear through the commonplaces of assumption, deep into the nature of things. Our contemporary urges that Mr. HOWELLS' plan is to bring the drama into nearer sympathy with the fundamental truths of things.

But that is just what Mr. HOWELLS would not do. It is his absurd proposition to take the dramatist back into the primary school; to utilise the dramatic elements without plot or purpose; to substitute raw material for harmonious structural completeness; to build a house without a plan; in short, to put the cart before the horse. And Mr. HOWELLS places Hamlet and A Midnight Bell in the same category for the purpose of illustrating his wild idea! The association of SHAKESPEARE and HOYT is of a piece with the rest of the novelist's midsummer madness.

Even the *Transcript* acknowledges that Mr. HOWELLS' modern examples of his position may not be altogether fortunate; indeed, it admits that one or two might better have been spared from the list. But it thinks he is "entitled to the credit of having introduced a question into our literary discussion, and supplied to a literature which before was largely imitative a point of departure for something new and original." The doubt whether Mr. HOWELLS really could have made a plot, in the choice Bostonese of our *naif* contemporary, "cuts no figure whatever."

On the same principle, the Rev. Mr. JASPER was entitled to credit for originating his celebrated religio-astronomical *dictum* that "The sun do move;" or the *Transcript* would obtain distinction by solemnly asserting that its circulation is greater than that of the *Globe* or *Herald*. A man is not entitled to credit simply because he denies a well-known fact, or asserts that a law under which an institution has always successfully operated, and which centuries of intellectual growth have confirmed, is a fallacy, and that it may be advantageously supplanted by chaos.

Progress does not necessarily consist, as our contemporary would have us believe, "in the liberation from certain conventions which have prevailed for a good while." Before we can reject plot in plays we must first be convinced that plot is not inseparable from plays. Before we can accept Mr. HOWELLS' "prolongation of sketches" as the highest type of drama, or, in fact, as anything else than an extrinsic form of entertainment, he must submit conclusive proofs that A Midnight Bell is an artistic triumph and The Old Homestead the finest example of the playwright's genius that the race has yet produced.

Until Mr. HOWELLS does this we cannot refrain from saying to him and to the *Transcript* and to his other worshipers, Go to!

THE LONGEVITY OF ACTORS.

SOME interesting statistics respecting the longevity of actors are given by a Boston contemporary. A list of a hundred American and English actors of celebrity shows that they attained from three to four score years, most of which were spent in ceaseless activity; while a French player, JEAN NOEL, lived to the extraordinary age of 118, and still acted when he had rounded a century.

These figures merely go to prove that the actors of the olden time were a singularly robust and stalwart class. Histronic expression, as constituting a natural outlet for the feelings, is unquestionably a healthful practice for men and women of strong sensibilities, and it is of such material that good actors are made. But it is questionable, nevertheless, whether the statistics referred to can be applied in estimating the comparative longevity of the people on the stage to-day.

Long life was commoner and easier of attainment, it seems to us, in the "palmy days" than it is now. The conditions of professional existence were then calmer, the customs more serene, the environment compatible with salutary industry and regular habits.

In the present era the actor's life is infected with the national spirit of hurry and worry. With the profession, as with other classes, there is a perpetual scramble for place and pelf; the future is always tinctured with precarious uncertainty; activity means such a whirl of travel and discomtorting associations as would have apalled the people that flourished in the days of the stock and the jogtrot star-circuit; idleness means distress of mind, if not of body.

If, under the prevailing conditions, the majority of the men and women of the stage, in this last quarter of the Nineteenth Century, can duplicate the records of ripe old age left by their theatrical ancestors, it will be inexplicable. Americans, in these progressive days, whether in or out of the profession, live under a false pressure, and the sands pour through Father Time's glass with fateful rapidity. It is the inevitable penalty of this human strife, which only the peaceful agriculturist or the contemplative hermit can hope to escape.

UNPROMISING.

THE Brooklyn *Eagle* thinks that the ground we take respecting the tendency of the times is good, although it is a little gloomy in its inferences. Our recent editorials on the unprecedented barrenness of the source of dramatic supplies at the present time have been quoted at length and re-echoed by many influential journals throughout the country. There is a general agreement that the prospect, so far as new plays are concerned, is extremely unpromising.

Our friend, the *Eagle*, having reprinted our remarks, observes: "All the same, plays, and good ones, are written by the hundreds and written by Americans; but American managers still worship false gods and will spend $5,000 hunting through Europe for a play, rather than put $1,000 into a native drama."

Making due allowance for the convenience of hyperbole in illustrations of this kind, it is pertinent to ask whether the *Eagle's* assertion that hundreds of good plays are written by Americans is even approximately true? And do American managers deliberately and systematically sacrifice all considerations of profit, pride and patriotism, by turning their backs on native works and going abroad for their material?

In the course of a season a great many American plays receive production by various stars and companies throughout the country. We are at liberty to presume that these are the picked pieces—the best of the home product. Seldom does one of them make an impress on current critical opinion; seldom does one score a genuinely artistic success. If it makes money—as it occasionally does—it usually achieves the sole purpose that attended its birth.

The foreign market is almost equally stringent just now, and the few managers who have come to depend upon European successes are in a quandary. The outlook is decidedly grey, in that particular.

We do not doubt that many good plays will be written in this country and acted on our stage, in the years that are coming. But the good American plays which the *Eagle* says "are written by the hundred" have been hidden out of sight heretofore—hidden so successfully that the authors themselves cannot find them.

Perhaps our genial transpontine contemporary will bring just a hundred or so of them to light and relieve the managerial fraternity of a good deal of unpleasant anxiety and doubt?

PERSONAL.

DIXEY.—Henry E. Dixey is summering at Manchester-by-the-Sea.

HAYMAN.—Al. Hayman left San Francisco for this city on Monday.

MANOLA.—Marion Manola will resume her rôle in Clover next Monday night.

GILLETTE.—William Gillette has returned to Hartford from his farm in Vermont. He is busily engaged in finishing his two new plays.

DAVENPORT.—Fanny Davenport came to New York Saturday, on her way, to California. She left this city yesterday (Tuesday) morning.

MODJESKA.—Madame Modjeska has just closed her Western tour. Her husband, the Count Bosenta, will arrive in this city in August.

HOLMES.—Mr. and Mrs. Raymond Holmes, who are visiting the relatives of the latter in England, will return to this country early in September.

ALTER.—Lottie Alter, who was with Vernona Jarbeau last season, has signed with Miles and Barton, to replace Patrice in Lost in New York.

SEMBRICH.—Marcella Sembrich recently made her first appearance in Italian opera at Paris. She sang in the opera of Somnambula with great success.

HALL.—Pauline Hall is to make her reappearance in La Mexicana on Sept. 19. She will assume the role of a boy, and a comely one without a doubt.

CLARKE.—Creston Clarke, who was reported to have been under a physician's care and convalescing in Baltimore, is now enjoying his usual robust health.

MCCARTHY.—Kitty Coleman presented her husband, Dan McCarthy, with a Dear Irish Boy on Thursday last. Mother and son are reported to be doing well.

BOUDINOT.—Frank Boudinot has been engaged to play his original part in Old King Cole, which opens at the Columbia Theatre, Chicago, next Sunday night.

HOOLEY.—R. M. Hooley will leave Chicago to-day (Wednesday) with his family for this city. They will spend the Summer at the Oriental Hotel, Manhattan Beach.

KERR.—Fred Kerr, an English actor who visited New York about seven years ago, is here again. He is to play a comedy part in Bootles' Baby at the Madison Square.

WILLIAMS.—Marie Williams, who made such a decided success with the Colville Folly company some years ago, has been engaged by cable for the Seven Ages company.

KENDAL.—Mr. and Mrs. Kendal were given a banquet in London on last Tuesday night previous to their departure for this country. Mrs. Kendal was presented with a diamond star.

TERRY.—Antoine E. Terry, the millionaire, sent the Actors' Fund a check for $200 on Monday. The Fund was the recipient of his bounty in the form of a similar amount last year.

FILKINS.—Albert L. Sterner, the artist, has just finished a pen and ink sketch of Grace Filkins. Miss Filkins will be the leading lady of the Sol Smith Russell company next season.

DAUVRAY.—Helen Dauvray arrived from Europe last Friday on the *Augusta Victoria*.

BAKER.—"Uncle" Ben Baker will go for a few weeks to Asbury Park shortly. He will also pay a visit to the Forrest Home before he returns to the city and his duties at the Fund office.

CRAVEN.—Tom Craven, who will be in Patti Rosa's company next season, is a son of the English dramatist, H. T. Craven, who wrote Meg's Diversion, Milky White, and other popular plays.

HASLAM.—Charles A. Haslam, who has been seriously ill for a year is gradually recovering and hopes to be ready for work about the beginning of the season. He is now at Pleasure Bay.

GALLATIN.—Alberta Gallatin, who starred with fair success in a romantic and classical repertoire last season, has been engaged by Daniel Frohman for the stock company of the Lyceum Theatre.

GOODWIN.—Nat Goodwin has finally secured The Bookmaker without any likelihood of further hitches. Edward Michael brought all the necessary articles of agreement from London last week.

CLARKE.—Harry C. Clarke, who is now acting in the cast of The White Elephant at the Bijou Theatre, has signed to play the principal comedy part in Kate Castleton's company next season.

SOTHERN.—Daniel Frohman is now having a life-size portrait of E. H. Sothern painted in oil by the artist, Page, of the Gerlach. When finished it will be placed in the lobby of the Lyceum Theatre.

SOLOMON.—Fred. Solomon intends showing New York his literary and musical abilities shortly. He has written a burlesque for Koster and Bial's entitled Banditti, or Lamb'd in Corsica, which will soon be presented at that house.

SCHAFFNER.—Lester Schaffner is one of the few who are masters of the art of fencing. He recently gave an excellent exhibition of his skill, and professionals who desire to acquire the art of "thrust and parry" will find him an able teacher.

DREW.—Sidney Drew and Gladys Rankin were quietly married on Monday at St. Francis Xavier's church in this city. Emma V. Sheridan and Gus Thomas acted as bridesmaid and best man. Mrs. Drew will join The Burglar company next season.

GARDINER.—Manager C. R. Gardiner is suffering from a severe attack of opthalmia and is confined to a dark room at his country seat, Noroton, Conn. His attending physician states that it will be two or three weeks before he can use his eyes.

MANN.—Harry Mann has settled permanently in San Francisco as the manager of the California Theatre. His offices are said to be the finest in the country. Much of the success of the theatre is attributed to the ingenious style of advertising work which he has undertaken.

KEOGH.—Will T. Keogh, manager of the Academy of Music, Charleston, S. C., sustained a sad bereavement last week in the death of his father, James W. Keogh. In consequence of his father's demise Mr. Keogh will remain in this city until August 12.

POLAND.—Edward Poland has written a comedy called Strictly Confidential, which has been read and approved by Chicago critics and others. Mr. Poland, who has been on the stage for five years, is at present endeavoring to place his piece with a good comedy organization.

HAMILTON.—Florence Hamilton, who is expected to return from Europe this week, is to star next season under the management of Bartley McCullum in a play called Our Senator's Wife. The piece, which is said to have been written by a son of James G. Blaine, deals with society life in Washington.

MONROE.—George W. Monroe, of Monroe and Rice, returned from San Francisco last week, having joined the ranks of the Bendicts while there. Early in June he was married to Nellie Rosebud. The bride was with W. H. Power's Fairy's Well company which closed its season at Cheyenne on Monday last.

SCHOTT.—Madame Scott, or Mrs. Angie Truax as she is now known in private life, has invented an electric carriage which is so built that it will propel itself either on land or water. The motor is the novel feature of the invention. It has a vibrating armature instead of a rotary, and this she claims vastly increases the power of the machine.

JONES.—Henry Arthur Jones has recently completed a new play for E. S. Willard, which will be produced at the Shaftesbury Theatre, London, during the course of next month. Like Wealth the new drama is representative of modern commercial life, but the author considers it a stronger and altogether superior play to Wealth. *Apropos* of the critical condemnation accorded to the latter play on its original production, Mr. Jones has contributed an article to the current number of the *Nineteenth Century* in which he pleads against the first-night judgment of plays being accepted as a final verdict.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Tell-tale blunders are frequent in the daily papers just about this time of year when theatrical news is dull.

The *Herald* printed a cabled interview with Loie Fuller the other day, alleged to have been procured in Paris by its representative. As the actress has been in this city ever since she came back from her West Indian trip some time ago, the origin of the interview created much puzzlement, until it was finally divined that Mollie Fuller was the person intended.

The *Graphic* made a worse mistake one night last week. It contained one of those stereotyped articles, descriptive of the celebrities met in a stroll along Broadway, which come in handy when matter is less plentiful than space. Here is the way one paragraph in it read:

Arm-in-arm with Signor Operti comes the lively faster, George Francis Train, who is as chirpy as a grasshopper, in spite of his persistent starving of himself. He and Operti have just come down from Falk's, where they had their photos taken together in twin-like fashion.

The ghastliness of this palpable "fake" is appreciated when the fact is recalled that poor Operti died months ago and now lies in the Actors' Fund plot at Evergreens.

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A letter from Fred. Conway says that his sister Minnie (Mrs. Osmond Tearle) celebrated the glorious Fourth at Thames Villa, near Henley, by giving birth to a boy, much to the delight of Papa Tearle.

"I cannot say that the new arrival can lay claim to the beauty of either of his parents," writes Conway, "but then their beauty is only skin deep, while the youngster's cuticle is as thick as a rhinoceros hide, so there may be a prospect of his turning out a perfect Adonis one of these days. At all events he proved his loyalty to the stars and stripes by selecting Independence Day for his debut."

An American flag was hastily made and floated above the villa, while fireworks galore were let off; to the astonishment of the natives.

Young Tearle has been named Malcolm Robertson. Malcolm, after a friend of the family, and Robertson, of course, after everybody's friend, the "Scootch" doctor of that ilk.

✣

This same letter further asks me to brand the story that Tearle's tour has been a failure and that he was looking for an American engagement as a malicious invention of the enemy. Business was excellent, and prospects for next season are bright.

✣

Rachel McAuley has revised and rechristened a powerful play, from the French, and it is now in shape for production under the title, A Woman's Wit.

The piece is intensely dramatic and contains, in the leading rôle, immense opportunities for the actress who can grasp them. But where is she? The heroine of Mrs. McAuley's drama must be young, beautiful and an emotional actress of the first rank. Youth and beauty are plentiful enough, but when it comes to a combination of these qualifications with genius of the Morris or Bernhardt order the dodo is not more difficult to find.

Mrs. McAuley, I am glad to learn, is coming back to the stage. She was formerly a very popular and accomplished actress, and there are many who have wondered at her remaining so long in retirement while genuine artistes are in increasing demand.

✣

I have been finding a good deal of amusement in a Graphophone lately. The Graphophone is first cousin to the Phonograph, and is capable of all the wonderful voice reproductions which distinguish that instrument.

Tragedians, comedians, and comic opera singers who have visited THE DRAMATIC MIRROR office during the past month have left mementos on a set of cylinders. Shakespearean soliloquies, anecdotes, songs, *et-cetera*, when ground out from the machine so perfectly repeat the tones of the speakers and singers that there is no difficulty in the listener's fixing their identity.

The utility of the Graphophone for preserving actors' readings and assisting in the teaching of elocution is apparent, and I should think that it would become an important factor in stage instruction.

✣

A flash light photograph of Charles Bowser's company in Cheek was taken after the performance on Monday night in Providence.

The sudden blaze of light was seen by some vigilant native through the windows, and he promptly called out the local fire department.

The alarm was responded to quickly, and the actors were surprised to see a party of firemen enter, carrying a hose. Explanations resulted in great hilarity and an unexpected advertisement for the show.

A CHAT WITH PATTI ROSA.

Patti Rosa, who returned from Europe on the *Alaska*, on July 15, will remain in the Orange Mountains until about the middle of August. In speaking of her foreign tour to a MIRROR representative, Miss Rosa said:

"Of course, I am delighted to get back to America, but I never had a better time in my life than I did in England. You can imagine that my success had a great deal to do with it. You know all about how I was received on my first appearance in London.

"English audiences have a way of calling you out after the piece, but you are never positive whether it is to manifest their displeasure or to applaud you until they get you before the footlights. I naturally knew that my acting had not displeased, but the uncomplimentary demonstration against poor Fred. Marsden, whom they imagined to be alive, made it very conclusive to my mind that the Americanisms of Bob had not made a favorable impression. Therefore, I went out with fear and trembling when the audience called for me after the last curtain, not knowing exactly what my fate would be. No words can describe my delight when I realized that the enthusiastic applause signified that I had made a hit. After that all was plain sailing for the English are peculiar—if they really like you they stick to you through thick and thin."

"How about your coming season?"

"Well, I shall go to Chicago during the latter part of August to rehearse my new play, Margery Daw, which is to be produced at the Hennepin theatre of Minneapolis on Sept. 2. I play the part of a strolling singer which will give me an excellent opportunity of introducing my musical specialties without having to lasso them into the piece. There is another strolling player in the piece, Billie Doux, which requires a first-class singing comedian, and my manager is now negotiating for a competent man. The list of professionals who have been engaged for my company next season includes Alice Finch, Belle Stoddard, Wallace Jackson, Thomas C. Hamilton, Edgar S. Halstead, Tom Craven and John W. Dunne. Mr. Craven, who is the author of Margery Daw, will come over from England in time to take charge of the production. M. T. Skiff, who was with W. J. Scanlan for five years, has been engaged as business manager. The piece was produced for copyright purposes at Blackpool, England, on June 22.

"Our tour will extend as far as San Francisco. We play a two-weeks' engagement, in Philadelphia, and four weeks in New York, beginning in March. I shall probably return to London next April, and Gilbert Tate, the dramatic agent, will look after my interests in that part of the world. The costumes I wear as Margery were all made by M. G. Fisher, who designed all the costumes for Dorothy and Faust Up to Date."

NAPOLEON'S TRAGEDY.

It is not generally known that Napoleon I. tried his hand at playwrighting. It appears from authentic documents still extant, that the Emperor kept this fact entirely secret until a few days before his death, when he confessed his first and only dramatic offense to his old friend, General Bertrand. He told the General that ten years before he became Emperor he had written a tragedy during his leisure from military duties.

After mounting the throne he commissioned Jean Luce de Lancival, the author of various tragedies and professor at the Collège de Navarre, to revise his play for public production. The dramatic committe of the Théatre Français, however, not knowing that the Emperor had anything to do with it, rejected the tragedy without ceremony. Napoleon owned to General Bertrand that he was very much exasperated at the time, and ordered the Professor to return the piece with the following mandate in the imperial handwriting: "The players of the Théatre Français are to perform the rejected tragedy in a fortnight."

Two weeks later, on October 1, 1809, the tragedy, which was called Hector was duly produced at the Théatre Français with the name of Luce de Lancival attached as the author. The Emperor frankly admitted to the General that it was a very tedious affair, and was only saved from utter shipwreck by the superb acting of his friend, Talma.

It cured him forever of the notion that he was possessed of the requisite talent to reap dramatic as well as military laurels. As a partial atonement for the humiliation that the fiasco of Hector caused its purported author, Napoleon presented Professor Lancival with the order of the Legion of Honor. Monsieur de Jouy, who had written a flattering critique of the tragedy for the *Gazette de France*, was rewarded in the same manner.

CON CONROY'S WARD.

Dan'l Sully, who has grown quite a beard since his absence from this city, was in town for a few days last week. He completed the necessary engagements for his company and preparations for his season, which will open at Havlin's Theatre, Cincinnati, on Aug. 17. To a MIRROR reporter he sketched his plans as follows:

"We begin rehearsals in Columbus, Ohio, early in August. The scenery for my new play has been built and painted in that city, and we expect to give Con Conroy's Ward, as we have rechristened the work, two weeks of hard, unremitting rehearsals. We had expected to produce the play before the close of the past season, but we decided that it was not in the shape it should have been in to make its success fairly certain, and since then it has been entirely rewritten. We expect that the scenic character of the production will attract some attention, and we will carry on tour every bit of scenery used. This part of the work has been done by Otto Armbruster, a young man who is rapidly coming to the front in his line of work.

"I have re engaged Max Arnold, who has been with me three or four seasons; Wash T. Melville and his wife, James Wall, Daisy Chaplin and Phil McFarland. We will open Havlin's (rebuilt) Theatre in Cincinnati, and will be the first attraction at Havlin and Robb's St. Louis house as well. Until December we will be in the West, and after that time, until the close of the season, we will play the Eastern circuits."

DAVID BIDWELL'S COMING SEASON.

The outlook for the coming season in the South never was more brilliant since the war. The yellow fever scare and Presidential campaign seriously affected last season's business in certain sections of the South, but now a reaction has set in everywhere, and nowhere will the coming boom make itself felt in theatricals more than in New Orleans.

David Bidwell, one of the oldest and most popular managers in this country, has made preparations for big business during the coming season. Having leased his St. Charles Theatre to an experienced manager, the veteran has concentrated his time and energy on his Academy of Music. This house has been thoroughly refitted and redecorated. The stage has been enlarged and reconstructed so that the most extensive spectacular production traveling can be produced.

The Academy is situated on the ground floor, and it is said to hold $300 more than any high-priced English Theatre in New Orleans. There is no free list of stockholders and club members. Mr. Bidwell is booking the best attractions on the road through his New York representatives, Klaw and Erlanger.

SOMETHING ABOUT KAJANKA.

Columbus is chiefly celebrated as being the capital of the great Buckeye State. In addition it seems destined to have theatrical greatness thrust upon it, when the spectacular production of Kajanka burts upon the town at the Grand Opera House on September 15.

The entire company engaged by the Miller Brothers for this spectacle will be in Columbus by August 25. In the meantime the stages and work-rooms of both the Grand and the Metropolitan Opera Houses are given over to the business of preparing the spectacle for the stage. There are carpenters making trick machinery in bewildering numbers and variety, besides the artists who are painting the scenery and the men who are gilding the various *papier maché* idols required in the piece. Everything is under the direction of George D. Melville, who wrote Kajanka and will assume the principal rôle. Mr. Melville is an expert circus clown, who has traveled extensively with Barnum, Tony Denier, and Thatcher, Primrose and West. Recently he has been with the Howard Athenæum company.

The story of the spectacle is based upon Hindoo Mythology. The idol of Kajanka has no soul on account of his wickedness. Beelzebub, the wife of the devil, sends her son to inhabit it in order to win for his Satanic majesty the souls of all who should worship the idol. The boy is allowed to disport himself at will anywhere within a radius of thirty feet from the idol, and the practical jokes that he plays furnish a large part of the action.

After numerous funny incidents the clown is ultimately cut in two. The final transformation scene shows an Autumn sunrise. The different characters, changed into fairies and cherubs, are sitting on the clouds. The clown is also seen sitting on a cloud crying that he doesn't want to be a cherub, while all the rest are laughing at his woe.

N. A. MORRILL, at present the representative of the Canadian circuit, has been engaged as business manager of the Globe Theatre, Boston.

GOSSIP OF THE TOWN.

MYRA GOODWIN will open her season about Sept. 10.

EMMA PURCELL has been engaged for the Humbug company.

AL. HAYMAN is expected here from San Francisco this week.

WASH T. MELVILLE and wife have been secured for Dan Sully's company.

FREDERICK BACKUS has been engaged by Kate Claxton for the Captain Swift company.

IT is reported that Mme. Christine Nilsson, who is in Europe, has become partially deaf.

MARSHALL P. WILDER and Spencer Cone arrived from Europe last Friday on the *City of Rome*.

J. H. RYLEY and Madeleine Lucette have been engaged for Arthur Rehan's Comedy company.

FRANK HENNIG and Edwin F. Lawrence have been re-engaged for Thomas W. Keene's company.

J. O. WILSON, of Nashville, Tenn., and Frank Gray, of Memphis, leave for home this week.

DOLLY KLINE, formerly of A Tin Soldier company, has been engaged for the Redmund-Barry company.

LITTLE ADA FOSTER and Florence Foster have been engaged for the Little Lord Fauntleroy company.

NELLIE GILMORE has been engaged by W. A. Mestayer for the revival of The Tourists in a Pullman Palace Car.

MAX ARNOLD continues with Daniel Sully during the coming season. It will be his fifth season with that star.

EVANS and Hoey arrived from Europe on Tuesday, on the *City of New York*, and began rehearsals on Monday.

ALL of the Lyceum Theatre attractions, under the management of Daniel Frohman, are booked solid for the season.

FRANK M. KENDRICK has been engaged to play the principal comedy part in Chaos Flat supporting the Deaves Sisters.

A LEGAL WRECK company will begin its season, which has been booked for thirty-four weeks so far, at Brooklyn on Sept. 2.

CHARLES F. GOTTHOLD, a son of the late J. Newton Gotthold, has been engaged by Harry Kennedy to play in Siberia next season.

WILLIAM A. MESTAYER'S Pullman Palace Car company, under the management of John P. Slocum, will open its season at Pittsburg on Aug. 26.

REHEARSALS of La Belle Marie, in which Agnes Herndon will open at the Windsor Theatre on August 12, began at that house this week.

MR. AND MRS. GRAHAM CRAWFORD have been re-engaged for Mme. Janauschek's company. This is their third season with that organization.

ANNA BARCLAY has been engaged to play the leading heavy role and not the leading role in Lights and Shadows, as incorrectly reported last week.

GRACE HAMILTON, of the Lyceum Theatre School, who made a hit as Electra in the Greek play, has been engaged by William Gillette to play Rachel in Held by the Enemy next season.

KLAW AND ERLANGER are going right ahead making up the route for Robert L. Downing, notwithstanding all reports to the contrary. They have already booked twenty-six weeks for Mr. Downing.

AUGUSTUS BRUNO will take out a farce-comedy organization on the road next season in the new play, A Strange Family. Mr. Bruno is said to be fitted with an excellent part in this piece.

JOSH OGDEN has taken a lease of the Grand Opera House, at Norfolk, Va., and will conduct it himself, in connection with the Richmond Theatre, which he will manage for Mrs. Powell as heretofore.

MR. COMLEY, formerly of Comley and Barton, will act as manager of a company which will tour this country shortly in the London Gaiety Theatre successes, Miss Esmeralda and Monte Cristo, Jr.

RICHARD GOLDEN, in Old Jed Prouty, is reported to be playing to large business on the Pacific Coast. The regular season begins on Sept. 2 in Kansas City, where it will be the opening attraction of the New Midland Theatre.

JULIUS CAHN has been engaged to manage the Held by the Enemy company next season. The tour will begin on Sept. 2. The season has been booked solid. The company will be stronger than ever, and only the best houses will be played.

JOSEPH HUMPHRIES will go out again during the coming season as stage manager of one of the Held By the Enemy companies. Beginning on Aug. 20, he will rehearse a Held By the Enemy company and A Legal Wreck company every day for two weeks.

HAMILTON TETLEY and Evelyn Ward for the Bunch of Keys company; Emily Seymour for Chaos Flat; Blanche Sherwood for Lost in Africa and Susie Werner for Tom Rickett's Comedy company are among the latest engagements made through Marks and Norman.

ALL of the scenery, costumes and properties for Kajanka are reported finished, and rehearsals will begin on August 10 at Columbus, O., where the season will open Sept. 16. The European artists engaged for this spectacular production will sail from London this week.

IT is positively asserted from headquarters that The Beautiful Slave, which is to be produced at the Chestnut Street Theatre of Philadelphia, next September, is not a new version of Uncle Tom's Cabin, but an American melodrama. The scenes are laid in the South, but the development of the plot is said to be entirely different from the dramatization of Mrs. Stowe's novel.

AT THE THEATRES.

The present week may be fitly characterized as the last week of the present theatrical season. There is nothing new theatrically under the sun, when that tyranical luminary rules the Rialto towards the end of July.

The Royal Chinese company has returned to the Windsor Theatre, and appeared on Monday night in something that is advertised as a picturesque play. The MIRROR's Chinese critic is out of town, and no other member of the staff was willing to follow up his efforts to do justice to the Celestial drama.

The management has given a twist to the White Elephant's tail at the Bijou, and the cast has been remodeled to some extent. On Monday night, Guy Nichols was replaced by R. A. Roberts in the part of Frank Risk. It is not much of a compliment to say that Mr. Roberts was an improvement on his predecessor, who could not very well have been worse. In his endeavor to make the role the star part, Mr. Roberts rather overdid matters, and his efforts at humorous fooling were, at times, decidedly cumbersome. He sang his sailor song with excellent effect and his dancing was quite graceful. Lillie Alliston, who was substituted for Frances Arline in the part of the mother-in-law, did what she could with the character but failed to extract anything effective. E. A. Locke retired from the role of Timothy Tottles in favor of Fred Corbett, but the latter was scarcely a change for the better. Grace Chase instead of Miss Potter now assists Olive Tremaine in the little duet that has made a hit. Harry C. Clarke has discarded his imitation of Henry Irving and introduces his topical song "I Don't see Where it Comes In." On Monday night he exhausted all his encore verses before he was allowed to take a rest.

The trio of comic operas, Clover, The Oolah and The Brigands still enjoy prosperity at the respective box-offices of Palmer's, the Broadway, and the Casino.

The Burglar, at the Madison Square, is impersonated with such professional realism by Maurice Barrymore that his friends fear that he is getting infatuated with the art of "burgling."

Koster and Bial's Concert Hall retains the burlesque Monte Cristo, Jr. as the leading feature of the nightly variety entertainment in vogue at that establishment.

The fact that this is the last week of Dockstader's Minstrels makes it a dead certainty that the season of 1888-1889 is to make its final exit on Saturday night.

CHARLES FROHMAN RETURNS.

Charles Frohman returned to the city on last Friday night direct from San Francisco. He left yesterday for Long Branch, where he will remain for the Summer. Al. Hayman, who was to have accompanied him, was detained by illness, but left on Monday night for this city, intending to journey by easy stages.

"The Lyceum Theatre company's engagement in San Francisco," said Mr. Frohman, before he left, "was a repetition of its success of last season out there, although they played during the time that fashionable San Francisco leaves that city for the mountain resorts. During the engagement The Wife was played one week and a half, and drew an overflowing house at a special matinee. Sweet Lavender was also played the same length of time and The Marquise one week. After San Francisco they played in Los Angeles. This week they are in the chief California towns. Then they start East, playing *en route*.

"The Baldwin Theatre is still the high-priced first-class theatre of San Francisco, but the new California Theatre is far ahead of it, and in fact of any theatre I have ever seen. As a mammoth popular-price house, it is corralling most of that class of business.

"The business of Booth and Barrett at the California Theatre for the three weeks averaged $2,200 a performance. The Bostonians, Thatcher, Primrose and West's Minstrels, Mantell in Monbars, and Jed Prouty tested the capacity of the house at popular prices. Margaret Mather and company jump, in the course of a week, from this city to Seattle, W. T., and play a fifteen weeks' tour under Al Hayman's management.

"We are at work upon the production of Shenandoah, for which Mr. Hayman will come East. Bronson Howard is devoting all of his time on this play at New Rochelle. In the event of the success of the production it will be played next Summer over the time which has been given up this year to the Lyceum Theatre company, that organization not making the Californian trip next year.

"Mr. Palmer's company is the only New York stock organization which will visit the Pacific Coast next Summer. Henry Miller, of the Lyceum company, will come to this city soon by contract with Daniel Frohman, to create the leading part in Shenandoah. He is Bronson Howard's choice for the part.

"Gus Pitou is in San Francisco devoting his time to Mr. Mantell's company and the production of Jocelyn at the Baldwin. He jumped both of his companies from this city to San Francisco, rehearses them and commences their season there.

"Rose Coghlan is spending her Summer at a pretty little resort near San Francisco. She visits that city on the first nights. There are more performances on the Pacific Coast at present than have been there in years and the pleasant thing about it all is that they are all busy."

MR. WINTER'S SPEECH.

William Winter, who went abroad partly for his health and partly on a literary mission for the *Tribune* is now at Stratford-upon-Avon.

A personal letter, he has written from the other side to the Editor of THE DRAMATIC MIRROR, contains certain references to his speech, delivered at the recent Actors' Fund Anniversary, which in view of the cross-fire of criticism that that polished discourse evoked possess a decided interest.

As a matter of justice to Mr. Winter, who is not prone to speak in his own behalf, we take the liberty of making public a portion of the communication in question:

"Just before I left home, I saw a copy of your paper, in which was printed an editorial reference to my recent address to the Actors' Fund, and I was impressed at once with the impartiality, the temperate spirit, and the apparent kindness of your comments. In writing these words I obey an impulse to thank you for this fair and courteous treatment of an unpopular speech and perhaps an unpopular man. I say unpopular, because I am aware that my address contains views which are inharmonious with those of the multitude and therefore likely to incur disapprobation—except with persons who are able to think. This consideration, however, troubles me not at all.

"My speech contains not one single word that is not in the profound spirit of sympathy with the actor and homage for the dramatic art, and I feel entirely sure that every true friend to the stage will accept and endorse every syllable of it. I have nothing to explain, and nothing to retract; and the abuse to which you refer I regard as too contemptible even to be read.

"The only thing I have to regret is that, being ill and worn out, I was not able to deliver my address with the force that has usually been vouchsafed to me on such occasions. I had been urgently invited to speak (by my friend, Albert Palmer, who loves to stimulate intellectual discussion of the drama); I had promised to do so, and I had to keep my word. Under happier circumstances I should have been easily able to deliver the entire address without the use of a manuscript.

"It was, however, no part of my purpose, in this letter, to defend either my words or myself; but I could not let your just and frank and considerate treatment of this subject, in its personal aspect, pass without acknowledgement. Time will vindicate the truth. Accept my respects and good wishes, and believe me I shall remember with pleasure your justice and your grace."

UNDER THE BLACK FLAG.

Like the brook, the dramatic outlaws go on forever in the pursuit of their nefarious business. A number of these road agents are now vending their stolen goods under canvas and in deserted skating rinks. The Sawtelle Comedy company, old and callous offenders, are playing Bartley Campbell's Van the Virginian this week in a skating rink at Alexandria Bay, N. Y. They have an extensive contraband repertoire, including J. K. Tillotson's Lynwood.

The Rose Lisle company is sending out circulars containing "fake" press notices. Rose, without a blush, announces that she was "formerly leading attraction at Wallack's and Union Square Theatres, New York." Her repertoire is chestnutty.

The Georgie Woodthorpe company has been playing at Tacoma, Washington Territory, for the past fortnight in Golden Giant. May Blossom, Among the Pines, M'liss and Fanchon.

The Riley Dramatic company is butchering Only a Farmer's Daughter under the title of Cyril's Dream; Passion's Slave changed to Leap for Life, and Lynwood to Falsely Accused. THE MIRROR has been credibly informed that the Rileys treat the unfortunate people who are duped into joining the crew in the meanest manner. And yet such despicable play-thieves can use the advertising columns of the New York *Clipper* at any time to procure people. It is to be hoped that the *Clipper* will strictly investigate this matter and not make its business columns a drag-net for the camp-followers of the profession to make known their wants. Many victims of these pirate-managers have written to THE MIRROR stating that they had joined the crews through seeing the advertisements in the *Clipper*.

Manager F. E. Kohler, of Salisbury's Opera House, Owosso, Mich., kindly transmitted to THE MIRROR a circular from the Effa Maud Hunter Comedy company. Among the featured plays of these guerillas is Fogg's Ferry, Lightning Rod Agent and The Little Detective. The address of the manager of this gang is C. Henry Snyder, 407 East Pearl Street, Jackson, Mich.

Wilson Day, was recently arraigned, convicted and pillaried in THE MIRROR by Nym Crinkle, for having stolen A Messenger from Jarvis Section, "starred" in it for a season, and afterward played Uncle Dan'l when Mrs. McCauley's property was being hawked through the country by the notorious Baldwin Comedy company. Wilson Day has concocted a play which he has advertised in last week's *Clipper*. In his announcement Day sets forth that "The above play has been copyrighted by me and is my sole property. Any one attempting to play Blankety Blank without my consent will be prosecuted to the full extent of the law." Day's nerve is monumental. But he owns a copyrighted play, and the Nemesis of retribution is dogging his heels.

THE SUMMER OUTING.

Will O. Wheeler, his wife and daughter Fay are at Daniel Sully's Catskill mountain home for the Summer.

Adelaide Moore is spending her vacation in the Catskills.

Richard Mansfield is enjoying the bracing mountain air at the Hotel Kaaterskill.

Mme. Henrietta Beebe and W. H. Lawton will make a tour through the Catskills, giving a series of song recitals next month. They will also visit Saratoga, Lake George, North Woods, Richfield Springs, Sharon Springs, Cooperstown, Tuxedo and Long Branch.

Frank Hennig and Edwin F. Laurence are spending the Summer at Lake Ronkonkoma.

Blanche Seymour is in Buffalo.

Ethlyn Friend, accompanied by her mother, is spending a few weeks at Rye Beach, N. H. Miss Friend will go with the Sweet Lavander company next season.

E. H. Sothern is sojourning at the Rangely Lakes, Maine.

Edwin Booth alternates between this city and Narragansett pier. He devotes one week to the Players' Club and the next to Newport.

Annie Mitchell is summering at Plymouth, N. H. Her manager, J. C. McGarry reports a bright outlook for the coming season.

Beatrice Cameron is resting at the home of her parents in the suburb of Troy.

Sam B. and Agnes Wallace Villa are Summering at Ridgewood, N. J. Harry Ronclere is also at the same place.

Mrs. Frank E. Rea is a guest of G. K. Fortescue at Evangeline Cottage, Winthrop Beach, Mass. Mrs. Rea is re-engaged for James A. Herne's Drifting Apart company for next season.

Manager J. W. Rosenquest boasts that he caught a string of fifty-nine blue fish off Fire Island on last Sunday.

Fred Lennox will go to Asbury Park for the Summer.

Ida Van Cortland is taking a long rest at her Summer home on Gibraltar Island, in Muskoka Lake.

Adele Clarke is spending the Summer at Jamaica, L. I.

Willian Black and T. E. Mills will leave next Saturday for an extended tour of the Summer resorts.

Toma Hanlon is at her Summer villa at Nyack, N. Y., learning the new music and songs for He, She, Him and Her.

Adah Richmond is enjoying life at Ocean View, Virgina.

Bristow Aldridge is summering at the Bayview, Oyster Bay, L. I.

Marie Hilforde will spend August in the White Mountains.

Andy Morris is enjoying himself at Noroton, Conn.

Daisy Andrews is spending a few weeks at Oyster Bay, L. I.

Adolph Jackson has been visiting Mr. and Mrs. Elliott's charming residence at Ronkonkona, L. I. Among some of the professional people who have been sojourning in that vicinity are Frank Hennig and Edwin Lawrence of the Thomas W. Keene company.

Will C. Sampson is spending the Summer in and around Boston.

SIR SPENCER AND BOOTLES' BABY.

Spencer H. Cone, looking as brown and healthy as a Western ranchman, beamed upon a MIRROR representative yesterday, and accounted for himself as follows:

"Where have I been? In England, dear boy, don't you know. Couldn't you tell it by that eyeglass in my ocular? Arrived on *City of Rome* last Friday. Brought over with me Fred Kerr, from Terry's Theatre, London. He is to play the comedy part of Saunders, in Kate Claxton's production of Bootles' Baby, at the Madison Square Theatre. Guess Miss Claxton produces it there about Aug. 5. If it makes a hit she will continue there as long as she can. Mr. Palmer's regular season does not commence till November. C. W. Garthorne, a brother of Kendal, has been engaged for Capt. Lucy, a part he created and acted in London for about six months. Other well known people in the cast for Bootles' Baby are: Blanche Weaver, Loie Fuller, Alice Leigh, Charles A. Stevenson, Wilton Lackaye, W. H. Crompton, Will Reynier and Morton Selton. By-the-bye! I must not forget the Rooster. He plays a very important part, and is not too proud to sing a song. Then there are two child's parts that have not been filled. I shall hold the post of business manager until I take Arthur H. Forrest on the road in Captain Swift. Where's my eyeglass?"

"In your eye."

"Oh, is it? All right! Good bye!"

REFLECTIONS.

FRANK BURBECK and Lila Vane have been added to the Shenandoah company.

THE most successful musical numbers in The White Elephant are reported to have been borrowed from He, She, Him and Her.

LOTTIE ALTER, who was last season with Vernona Jarbeau, will play the soubrette part in Lost in New York during the coming season.

CARRIE DANIELS has been engaged for the Bric-a-Brac company. In the course of the farce comedy she will be heard in banjo and guitar solos.

LILIAN HADLEY has been cast for the part of Madame Valerie in Hands Across the Sea, which is to be produced at the Boston Museum on Sept. 2.

IRBE KIRALFY, who is now in Europe, will sail for New York about Aug. 1. He has engaged several artists who are to come over on the same steamer.

A TELEGRAM says that Charles Bowser opened in Cheek at Providence on Monday night and the performance was eminently successful. There were three "curtains" during the evening.

ROBERT B. MANTELL played to over $5,000 the first week of his stay at the California Theatre, San Francisco. This week he is playing the small towns; next week Los Angeles will be visited.

THE Stowaway company will open its season at the National Theatre, Philadelphia, on Aug. 17. Messrs. Schaeffer and Maeder are now hard at work repainting the old scenery and constructing the new.

EUGENE SANGER, who made one of the principal hits in The Tigress last season, has been engaged to go with that organization again next season. He will also probably create a part in the new play, A Little American.

CHARLES R. STURGES has been re-engaged as advance agent with Scott and Mills' Chip o' the Old Block company for the coming season. The tour of this organization will extend South to New Orleans, West through Texas and New Mexico to the Pacific coast and Vancouver Island.

NEWTON BEERS' Enoch Arden company closed its season at Hooley's Theatre, Chicago, on Saturday night, after one week's engagement. The time originally contracted for at the house was seven weeks. Most of the members of the organization are expected to arrive in the city to-day (Tuesday).

WILLIAM GILLETTE has secured from T. Henry French the exclusive right of producing in this country The Private Secretary, for the next two years. A. M. Palmer's contract expired last week. In this way Mr. Gillette has headed off Frank Thornton, who is on his way from Australia, where he has been playing the piece for two years. Mr. Thornton intended to produce it here. Mr. Gillette has made considerable money out of the play under A. M. Palmer's management. Charles Frohman and Harry Rockwood are booking the piece with Mr. Gillette as the star. The season will be limited.

RILLIE AND ADA DEAVES have completed their company for Chaos Flat. It will include Frank M. Kendrick, Harry McDowell, E. A. Osgood, Harry Mack, W. P. Sheldon, T. Everett Gould, W. F. Neke, Harry Thompson, Miss Leslie Pursman, Emily Seymour and Stella Oakland. C. T. Wilson will be the musical director, W. L. Pursman, partner of the Misses Deaves, will accompany the attraction as acting manager, while W. G. Hunter, Jr., their manager, will go in advance accompanied by C. S. Beadle as representative. The season will open in Bridgeport, Conn., Sept. 9. Mr. Hunter has been more than successful in booking an excellent route for the ladies.

IT is held by the managers that none of the spectacular melodramatic productions for the ensuing season will be given more prominence than Boucicault's After Dark. The scenery, costumes and effects which made this production so realistic the past season will all be used in addition to several very startling features and novelties. Nothing but the finest kind of lithographic work will be used and the company selected will be an unusually strong one comprising only people of metropolitan reputation. The principal character that of Old Tom will be taken by Wm. A. Brady, who has become strongly identified with it. Bobby Taylor has been specially engaged and will introduce his specialties in the Concert Hall Scene. A number of other strong variety people have also been secured. Nothing but the larger cities will be played.

THE third act of Bric-a-Brac, Frank Tannehill's new farce comedy, will open in an unexplored part of Africa, where the merry-makers of the first two acts have been carried by a rebellious air ship, which metaphorically kicks the traces and flies heavenward at the curtain of the second act. A supernatural creature named It, presides over this weird region, and before her the precipitated American party are made to bow lowly. Susceptible to flattery and fond of fun, the actor colony devise ways of entertainment, both unique and rollicking, to make themselves the more solid with the strange ruler. By this means, and after a diversity of lively amusement, the lost party are permitted to wing their way homeward in the restored ballon. The idea is original and full of quaint and humorous possibility, and the author is said to have utilized the situation to the utmost.

AS YOU LIKE IT.

He was a rocky looking individual, but he was reaping a harvest of dimes from the passengers who stepped off the afternoon train at a Long Island station the other day.

This was his plan: Stepping up to a man hurrying across the platform, he would say deferentially: "Excuse me, sir, but there is a burr on your coat," and deftly removing the offending object with a brush, he pocketed the rarely denied tip.

One gentleman suspected an Ethiopian in the paling, and when he of the brush made his little speech, he pushed him rather roughly aside, gathered the burr off his coat sleeve himself and walked away with it. The man touched him again on the shoulder.

"Well, sir," said he humbly and yet anxiously, "Will you be kind enough to let me have my burr?"

* * *

A VERY tedious old actor, whose Hamlet occupies four hours, was recently playing in a Western town. With plenty of emphasis, but without any dramatic magnetism, he was ladling out the famous soliloquy: "To—be—or—not—to—be?" when an irreverent gallery boy called out to him: "Oh, toss up for it, mister, and don't preach!"

* * *

IT is bad enough to have performing dogs and educated pigs respond to encores. When it comes to having a theatrical engine steam on the stage, open the safety valve, and whistle its acknowledgment to enthusiastic applause, we think that these spontaneous explosions of public approval are going a little too far.

* * *

A RUMOR reaches us from the East that in twenty years from now the race of elephants will have become extinct. The small boys of 1909 will be denied the exquisite pleasure of seeing eleven of those animals driven down Fifth Avenue, as a magnificent pageant, by a picturesque Arab with a rich Hiberian accent, and the funny man of the circus can no longer enthrall the audience with:

The elephant now goes round and round,
The band begins to play;
The little boys under the monkey's cage
Had better keep out of the way.

It is to be hoped that measures will be speedily taken to preserve the wooden elephant at Coney Island, that the coming generations may have some fitting representative of the noble animal in whose smile we have basked for so many years.

* * *

HERE is the way an Irish comedian tells that he is at liberty in the London *Era:*

PADDYNINI REVIVUS,
the Great Tipperary Scraper.
PADDYNINI REVIVUS,
the Great Dublin Faker.

My name is Paddynini. On the Wicklow Mountains my mother feeds her pigs. A frugal swine whose constant care is to smoke a short dhudeen and call her only son myself a spalpeen. But I had heard iv Paris and longed to see the Exhibition. So says my mother to me and says I to her, says she, Paddy darlint, here's a pound in silver; so g od luck to ye, and don't forget to play thim Princh people a few Irish jigs. Acushla, machree, mavourneen, asthore! So bedad, begorrah, an' be jabers, here I am and I'm enjoyin' myself an' that's the thruth.

I'll be free at the end of the world. No, I mane at the end iv the month. Och! an' bedad, that's tomorrow. Arrah! sure, an I forgot. I'm free now if yiz want me. If yiz don't it doesn't matther, for I've got five shillings left, and I'm not over fond of work. I'm livin' in a new house, but yiz can all address to the owld one, as it's all the same. 11, Cité Lemercier, Batignolles, Paris.

More power to ye, O'Shaughnessey.

* * *

DURING a recent representation of Enoch Arden at Hooley's Theatre, in Chicago, two young men perpetrated a ghastly pun on the name of the star. Instead of asking for tickets in the usual manner they reeled up to the box-office and shouted:

"Give us two Beers."

"Standing room only, the house is full," answered the ticket taker.

"Just like ush!" was their apt comparison as they staggered out of the lobby into the neighboring saloon.

* * *

Have you ever seen the soubrette at the seaside? Every day at eleven o'clock she comes across the sand from the bathing pavilion, in a shy, hesitating way, with her arms drawn in close to her sides and her eyes cast down toward the toes of her vertically striped stockings. She is acting better than she ever did on the stage, and the old ladies on the piazza raise their lorgnettes and say, "What a sweet girl!" while the loungers at the other end awake from the drowsy apathy of a morning by the sea. She is (of course) all unconscious of the sensation she is creating, and of the field-glasses at the upper windows.

Her yellow hair is turbaned in a black silk handkerchief, from which tendrils have escaped and cling about her neck. Her bathing suit is black—a nocturne that breaks upon the bewildered vision of the everyday bathers, like an inspiration. When the first foaming wave curls about her foot, she gives a shiver, then a scream of chilly dismay, and runs ten feet up the beach, R. U. E. When she comes down—Centre—again, there is a look of stern resolve in her eyes, her teeth are set and her hands clenched.

By this time the interest of the piazza and upper windows is intense. The moment has come for the grand *coup*. A majestic breaker is rolling in from far out. She meets it half way in a mad rush. Two white hands join above her head, there is a wild flash of vertical stripes and a splash. She has taken a header into the big wave—she has broken up another heavy swell—and in a second you see her striking out beyond the safety line.

The field-glasses and lorgnettes go down and the hotel people once more relapse into that stony torpor which distinguishes the truly culchawed.

* * *

IT is now about time that the Sunday newspaper, abetted by the syndicate fiend, dished up something imaginary about the hobbies that actors and actresses are addicted to during the Summer months. With a charming disregard for anything approaching facts, the writer assigned to prepare a theatrical special at short notice, is not unlikely to start out somewhat in this manner:

Edwin Booth's particular hobby is coloring a fine meerschaum pipe, presented to him by Lawrence Barrett.

Denman Thompson may be seen throughout the Summer driving the cattle home at sunset.

J. H. Ryley gathers grasshoppers off the sweet potato vine.

Dion Boucicault goes to the races, and always bets on the favorite.

Frederick Bryton goes fishing for suckers.

Maurice Barrymore and Robert Hilliard are training for a boxing match, Marquis of Queensbury rules.

Agnes Herndon is perfecting her knowledge of the Old Testament at Bath Beach.

Edward Sothern is writing a novel called The Red Flag, at the Rangeley Lakes.

Roland Reed is passing his vacation in the Catskills, where he is composing a companion poem to Gray's "Elegy in a Country Churchyard."

Louis James is studying the Roman Fathers, at Nahant, Mass.

* * *

An ambitious but timid amateur was presenting Macduff last season. On his observing "My voice is in my sword," the whole audience heard the stage manager, behind the scenes, say in a hoarse whisper, "I'm glad you told us Harry; we were just wondering what had become of it."

* * *

IN criticising The Tigress, which was recently produced in London, the *Dramatic Review* maintains that "it's only virtue is negative, and consists of the fact that it is not like most of the American plays we have seen, which are made up of the strong meats of drama, interspersed with breakdowns, banjo solos and horse exhibitions." The critic must have patronized Buffalo Bill and various shining lights of the variety stage under the impression that he was receiving, typical samples of our native American drama. This insular prejudice appears to be English, quite English, you know.

* * *

WE have been duly notified that one of the Cleveland-Haverly Japs is the father of the original Little All Right, who created such a sensation in America about fifteen years ago. How these Japanese papas do grow up.

* * *

OVERHEARD ON A BAY RIDGE BOAT.

FIRST SOUBRETTE (*Meeting Second Soubrette*)—Dear me! How glad I am to see you, love. Havn't seen you since we parted at Peoria last May. Had any offers for Summer engagements?

SECOND SOUBRETTE.—Only one dear, and I didn't accept it.

FIRST DITTO.—Why?

SECOND DITTO.—Because it was for Coney Island.

FIRST DITTO.—Coney Island! Dear me, What was the attraction?

SECOND DITTO.—A New York dude.

* * *

SNARL.—Didn't I, as your stage manager, order you to look over the first act of this piece for rehearsal to-day.

SNICKER.—Yes, Mr. Snarl, you did, and I have more than obeyed your instructions.

SNARL.—What? When you haven't the least idea what the piece is about! You must have looked it over very thoroughly.

SNICKER.—That's just it! I overlooked it entirely.

* * *

THE *World* reports the death of one Leopold Druchy, at Charleston, S. C., on Sunday last. The report states that the excessive heat is thought to have been the cause of his death, and that a copy of the *World* was found in his room. Perhaps it was the Sunday edition, and it is just possible that he died from mental exhaustion.

OPERA GLASS SUPPLY CO.
41 and 45 Broadway.

New York, July 19, 1889.

Publisher of the Dramatic Mirror:

Dear Sir.—We beg to enclose cheque for our advertisement in last week's MIRROR. The advertisement has given us great satisfaction, and has brought us 12 contracts for the supplying of our Automatic Opera Glass Boxes. Yours truly,

OPERA GLASS SUPPLY CO.,
Per J. M. P.

MR. BURGESS CONVALESCING.

"I don't know how I managed to live through it," said Neil Burgess, referring to his recent accident, "but here I am alive, and I would be kicking, too, if it were not for the burns and bandages on this leg. I'm convalescing so fast that the doctors hardly know what to make of it."

The popular comedian was seated on the breezy piazza of his pretty house in the New Jersey Highlands. Just above were the turreted walls of the twin lighthouse, looking outdoors an emerald declivity of lawn and trees there stretched a wide expanse of ocean, dotted here and there with a white sail and faint streaks of smoke near the horizon line betokening the passing of outward bound steamships.

"This is a good place to get well in," said the reporter, admiring the magnificent view.

"Yes, and I needed every help," said Mr. Burgess. He looked as if he had been through terrible sufferings. His haggard face was covered with a ragged beard; one arm was swathed in bandages and rested on the arm of the easy-chair in which he sat; the other was uncovered, but seared with red marks which showed where the fire had got in its terrible work; the left leg was extended and heavily bandaged.

"It was an awful experience," said Mr. Burgess, "I wonder that I lived through it. My arms were fairly wasted but fortunately the burns stopped at the sinews, or I should have been maimed for life. For ten days after the accident I lay in one position, unable to sleep or rest and enduring the tortures of the damned. Now I am recuperating rapidly—too rapidly, in fact, for the doctors are obliged to burn portions of the right arm with caustic every few days to prevent granulation. But, thank God! the worst is over and I shall not be prevented from pursuing my professional work as before."

Mr. Burgess will be all right when the time comes to open his season. He has suffered like a martyr, and shown a degree of pluck in bearing pain of the most agonizing sort that few men could have stood with such a wonderful display of nerve. Mrs. Burgess, who put out the flames at considerable risk to herself, is devotedly attentive to the invalid. She drives him out daily.

Mr. Burgess insists that he will take part in the benefit for the Monmouth Hospital which professionals in the vicinity will give in the Ocean Theatre at Long Branch next Monday night.

OBITUARY.

EMILY HOWARD NICKERSON.

Mrs. Emily Howard Nickerson, who had been the leading lady with A Postage Stamp company last season, died in this city recently. Her death resulted from an operation performed at Franklin Hospital. Mrs. Nickerson was possessed of amiable and estimable qualities which endeared her to a wide circle, both in and out of the profession. She had her home in Taunton, Mass. The poor of that city will mourn a loving friend and willing helper on all occasions in Mrs. Nickerson. She was a very capable actress, a cultured singer and a true woman in her domestic life.

The funeral was largely attended, a great many professionals being present from Providence and Boston. The interment was in the family plot at Mayflower Hill Cemetery, Taunton.

IN THE COURTS.

THE FAUNTLEROY FIGHT.

But little progress was made last week in the fight over the out-of-town profits of Little Lord Fauntleroy, between Managers T. Henry French and Frank W. Sanger. Only one session was held before the referee, Ex-Surrogate Daniel G. Rollins, and then the deposition of Archibald C. Gunter, the dramatic author was read, and W. D. Leonard, a young lawyer in the office of Messrs. Olin, Rives and Montgomery, was examined.

Mr. Gunter's examination showed that he has known Messrs. French and Sanger for nine years past, and has had dealings with them particularly in regard to his play, Mr. Barnes of New York, which was produced at the Broadway Theatre. He said he had always heard them spoken of as managers in common, and believed they were such in the production of Little Lord Fauntleroy. In order to produce that play they wanted him to postpone the production of Mr. Barnes of New York. He at first demurred but subsequently they all came to an understanding by which he was to be paid $3,000 as a forfeit if his play was not put on the stage within a certain period of time. He testified that Messrs. French and Sanger were both interested in producing plays at the Broadway Theatre and putting them on the road. Ex-Judge Dittenhoefer in cross-examining the author questioned him specially concerning his memory, and Mr. Gunter declared positively that his memory was a good one; so good, in fact, that he would be willing to back his money on it every time. It had never played him a bad trick.

Mr. Leonard gave his remembrance of what occurred when he visited Mr. Sanger in January last to get his signature to the defense which he and Mr. French interposed to the complaint of Emily Rigl against them to recover damages for breach of contract. Mr. Sanger was sick at the time and merely looked at the answer and remarking "Mr. French has signed it, I suppose it is all right, if Mr. Olin says so" put his signature to it.

It is in this manner that Mr. Sanger denies that a partnership existed between himself and Mr. French, but his explanation is that he did not know that he was denying that when he signed the paper.

More testimony will be taken this week.

MRS. BOWERS' FINANCES.

One after another we find members of the profession brought into court to submit to examinations in supplementary proceedings touching their ability to pay debts which they have incurred, and which for some reason or other they have neglected to pay. Last week Mrs. D. P. Bowers was brought before the City Court, Judge Holme presiding, by Mrs. Jennie D. Gidley, her former dressmaker, to whom she is indebted the for a small bill of $134, which the dressmaker has been endeavoring to collect for some time past. As the amount of the judgment could never be collected, the actress was ordered to submit to an examination in supplementary proceeding to ascertain what her financial condition is.

Mrs. Bowers testified to her inability to pay the claim, but promised to do so as soon as possible. She was examined in reference to the benefit which she received some time since, and stated that she had only realised a few hundred dollars, which was subsequently paid out by her to meet various obligations.

SUED BY IRENE WORRELL.

Irene Worrell (Mrs. Irene Holton) has brought a suit against the Dubuque Opera House company for $10,000 damages.

While appearing with the Wilbur Opera company at the above theatre on Sept. 10, 1887, Miss Worrell, in walking backward through one of the flies, fell through an open trap-door to the floor beneath. Her right shoulder was badly sprained and one limb was also injured.

Manager Duncan of the Dubuque Opera House called at the injured lady's hotel next day, and it is said on being asked by Mr. Holton to pay the hotel and doctor's bill in full of all claims for damages, agreed and paid all the bills.

The petition of the complainant alleges that the accident was caused by the faulty construction of the Opera House and the fact that no railing was placed around the trap-door opening.

LETTERS TO THE EDITOR.

PINAFORE'S FIRST IN 'FRISCO.

PHILADELPHIA, July 18, '89.

To the Editor of the Dramatic Mirror:

SIR.—Your correspondent at San Francisco has been misinformed as to when Pinafore was first produced in that city. The first time was the week of Christmas, 1878, at the Bush Street Theatre, by the Oates' company. Respectfully yours,

EDWARD HORAN.

IN A SORRY PLIGHT.

MINNEAPOLIS, July 20, 1889.

To the Editor of The Dramatic Mirror:

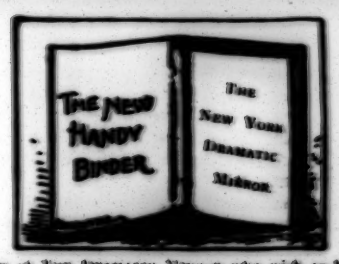
SIR.—In order that other people may not be taken in by windy promises I would like to state to your readers concisely a few facts in regard to the recently defunct Chicago Opera company.

The people were engaged by James W. Lewis, representing the Northwestern Amusement Company—a chartered corporation in Minneapolis. Great inducements were offered the people and such artists as J. W. Herbert, J. T. Dalton and Patti Stone came many hundred miles to join the company. We were told that the Motor Railway Company backed the enterprise—and, indeed, the incorporators were all wealthy men—and that we need not worry about salaries. We played one week at Lake Harriet and collapsed, and found that Manager Lewis had skipped for parts unknown, and that we were in the soup.

Our contracts call for eight weeks' salary, but when wealthy men repudiate their promises what redress have we? One of the stockholders (thinking he would make money, and not through pity), transferred us to St. Paul, guaranteeing salaries for one week. Result: One week's salary and three weeks' work. When the company disbanded, no one had any money, and the majority of the chorus girls had to appeal to the generosity of the public in order to get out of town.

Great credit is due Manager Scott, of the New Market Theatre, for his efforts in their behalf. Three men are still in Indianapolis without money or influence. Yours truly, ALFRED E. MOORE.

THE MIRROR BINDER



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THE ACTRESSES' CORNER.

CALCIUM-LIGHT LOVE.

I confess, I hesitated about where to put the hyphen in that heading.

The thought comes to us often, does it not, what a fine thing it would be if we could keep our hearts for just stage props, as it were, wear them for the play with our Camille gown and leave them safe locked up with our stage jewels while we live our lives.

It won't do to wish ourselves without heart. We couldn't act if that were so. Moreover, if we would act well, our hearts must be full of the promptest sympathy, ready to vibrate response to every bit of sentiment, and feeling, and poetry, that our lines may bring us. And yet—that's it and yet.

They must vibrate, but we mustn't get a string broken.

Bits of sentiment must be properly valued, feeling judged wisely and poetry appreciated as poetry, not practically as prose.

It won't do to have nothing at all to do with the pretty calcium-light romances that come up. They help us vibrate, only it won't do to get them mixed up with real life, or to get real life mixed up with them. The latter is the worse danger. We are so likely to think that either life will bring us nothing better than calcium romances, or that life has nothing better to bring, and we will find briny drops making puddles of the rouge on our cheeks.

It's a queer existence, this stage living! I advance that remark as a truth, not as an original saying.

Nowhere are womanly qualities more worshiped and appreciated. Nowhere is it so hard to keep one's hold on them.

First its hard life, snubbing, coarse companionship and poverty that engenders indifference or boyish pluck and roughness. During that time when the leading man calls you "I say" and the comedian chucks you under the chin and the management swears at you; when you haven't money to ride in the parlor car or the 'bus, from the hotel, or buy new clothes when what you wear gets shabby; when you're never anybody and always get the tag end of things and of people's temper, it's surely a struggle to keep hold, even back in your heart, of feminine graces and gentleness, and hang on to belief in a better side of life and more gentlemanly men and more womanly ladies than you meet.

Then comes a time when you begin to get ahead. All of a sudden chances bristle about you. It would be so easy to get notices in papers; or use other people's influence that is put at your disposal, or supplant this one or that, or have your dresses bought or your salary raised, that your head goes around, and you wonder if everyone who gets to the top gets there that way. You have a harder time than ever to keep faith in things, and people, and hold to courage to take your chances about getting where you want to get, in just the way you have marked out and no other.

All this while, of course, you are getting older.

Then comes a lucky "hit," perhaps. People suddenly think you are somebody, and everything is changed.

Every one is nice to you; no one can do too much for you. All at once you are beautiful and graceful and so on, and again your head goes around.

It's a question whether you will accept this new expression of opinion and imagine yourself suddenly transformed; or whether you will snivel in private and make up your mind that nothing is worth anything, and that nobody means anything, and that everything is nothing.

Whatever way you take it, it's going to be a struggle.

It's pretty dangerous to begin to judge life by the new phase of it the stage shows us.

Art is all very well. We are in earnest about it; always have been. We want to do justice to the profession we have chosen, and we mean to be loyal to our art, too.

Still, down in our hearts, we don't even pretend to ourselves that we want art to be all our life or that we think it can.

We are willing to set many things aside while we work and until we achieve something.

We want to build patiently, slowly, even if need be and by our own effort, a temple to the goddess.

We will be sure each stone is well laid; then, as crown to our ambition, we will set our picture in one of the windows, even though it be a little narrow one back in a corner.

If we may not do so much, we will write our name somewhere on the wall, then, we are done! We want to go out softly, close the white doors after us and begin to live our own life.

It's this belief in an outside life that we try to hold to, and it's when we half lose hope in it that we feel uncertain about everything.

Of course, I'm not talking to anyone but those who are not beauties, not geniuses, not anything wonderful in any way, and we get tired and forlorn lots of times.

You stand with the moon-colored light of a calcium on you. Your white dress, dirty enough by day, looks pure as fresh snow. The stage is quiet for the scene during which you have a wait.

The juvenile man, whose ruddy, grease-paint looks real and whose boyish toupé never suggests, in that light, the scant hair beneath, leans in front of you against a prop. tree, the picture of handsome young manhood.

Probably you look to him quite an embodiment of white-robed girlhood.

The orchestra's tremolo drifts in about you both. He says to you, and honestly enough, too, that your eyes are lovely, and then come a few words about sympathies, and possibilities and accords.

He isn't silly. He has played too many silly parts to drop into idiocy unless perhaps his were really in earnest, and you, if you are a wise little girl, will fall into the calcium-light mood of the thing, letting it touch as near the malady of real life as make-up and calcium may.

You are both of you conscious, perfectly, of how much you owe to effects for the pretty mood. If for an instant tears come up in your eyes they are not for him. It's because a chance word brought back to your thought something better, more real. If so, the tear was well felt.

When the whizz of the falling curtain comes, and the calcium is moved, and the rush of scene-shifters rouses you, it's all over. It had nothing to do with him or with you, no more than the calcium has to do with the moon.

You go on and play your scene better. That helps you, perhaps. Then, down in your dressing-room you stare in the glass at your white drapery, the shadows about your eyes that made them look "lovely," the paint on your lips and cheeks and you say, in a heart-sick way: "What a life for a woman!"

And it is! Just then this dainty playing on moods makes all life and all things seem unreal, unsure and you feel as if you couldn't stand it.

This brings back the thought of putting your heart away with your stage earrings, and being satisfied with life as you find it and with calcium-light romance for its own pretty poetry.

If we are to do any real work we must set heart aside while we do it.

We must be patient and wise and get all the good out of everything that comes and not expect more or better.

Then, too, it isn't fair to the men to judge them by these things and all men by them, or to wonder vaguely if they think you quite an idiot.

They don't, they probably give you credit for much discretion, else they wouldn't dare satisfy their sentimental and poetic mood by saying so much when they mean so little.

They depend upon you not to believe them and at the same time not to jar upon the mood by expressing your disbelief.

How much confidence they have in our discretion anyhow!

How horrified, embarrassed and panic-stricken they would be many times if we answered them the way what they say might be answered.

Suppose when Gerald sighs and says toward the end of the season as he looks into your calcium-lit eyes: "Only two weeks more! Ah! Nelly *must* we part?" Suppose you should droop your head and reaching out a timid hand whisper: "We—we need not."

Imagine it, dear! Gerald would bolt, wouldn't he, and hire someone to kick him!

As it is, you say briskly in response to that wail about parting, "Guess we must, dear old boy!" and the situation is saved.

How they do depend on us to save the situation and give them a comfortable chance to withdraw?

Now and then we get tired of it, and feel driven to coquetry and flippancy, and worst of all, by ourselves sometimes we cry and make up our minds that we won't be able to recognize the true ring if ever we do hear it.

We whimper over feeling our belief in things wobble.

It's a weakness we have. We would rather have our hearts broken than our faith shaken.

In the midst of success, a newly-signed contract before us and good notices lying around the floor, it often comes to us, this thought of the great part of stage life that is not art or acting, and we realize that it's pretty unsatisfactory, unreal and unwholesome.

Perhaps we have been too busy to exert ourselves; perhaps we are less attractive than other people; perhaps—whatever perhaps it may be—but it occurs to us that men do not show us the best of themselves by a great deal, or we don't see the best men, or something.

Of course, we have a few friends, but, of all the dozens who, by calcium light or sunshine, profess more for us, how many are there by whom we would care to judge all men; how many whom we would care to judge by just what we know of them? Jolly few.

There is Birdy. His name isn't Birdy, but he is called so because it suits him. You feel so often like patting him on the head. He's such a nice boy. After he has inflicted two or three more actresses he will make some girl a real nice husband, and you feel that for her sake you ought to be patient with him.

Just now Birdy is in an awful way. He tells you he eats nothing. He can't even light a cigar unless you suggest or permit it. We are so likely to feel contempt for a man who obeys us because he can't help it! We like to be obeyed, but not because he can't help it. It wouldn't be fair to judge all men contemptible in that way because of the Birdies we know.

Then there is Don Zago. If his name isn't Don Zago it should be. He has heavy gray eyes and looks at you in a creepy way.

He has unlimited confidence in his powers of fascination, chief among which he counts that creepy way of looking.

He adopts a "masterful" air and tells you what he is going to make you do. His compliments are lurid and now and then broad. He bores you usually; sometimes he seems funny.

You know perfectly that he has just one opinion of all women. Since his opinion is of no consequence to you, you don't exert yourself to change it.

One day you quietly inform him that if he does not depart at once by the door you will throw him out of the window.

It probably does not occur to him that you couldn't throw him out of the window and he takes the door.

When he is gone you think how particular that same man will be about his wife. The worse a man is the more likely he is to be fastidious about his wife. Ah, well! you realize there is some good in that for the wife, and you say to yourself that you mustn't judge all men by Don Zago.

Of course, I'm taking just one side of the picture to-day.

We all know it's only one side, and, thank Heaven, a small side, too, but it's a discouraging one.

It's a beautiful truth that once you establish your position in men's esteem, they will never fail to recognise it.

But woman on the stage have to fight so hard to establish it, and, more or less, have to establish it with each separate man.

A man usually will respect a girl's innocence but it seems to take a hero not to succumb to a fancy for enlightening that innocence, especially if the girl is an actress.

We see so few men outside of the two classes.

The one class that succumb hopelessly and idiotically and have to be braced up, the other the kind of masterful who have to be corrected.

A woman who rightly estimates herself can hardly fail to feel some contempt for the men who "adore" her or try to "master" her, and it isn't good for us to have to keep feeling contempt for Birdies and Don Zagos.

Now if only we could do as I suggested with our hearts, we could without heart-ache keep believing in good things we don't see very much of, and in honesty, loyalty and manliness we read about and in the wisdom of finding excuse for those who hurt us.

Then, too, we wouldn't be in danger of getting weak-minded over Gerald's calcium-love and logic, or unnerved by Don Zago's violence or attached to Birdy and unwilling to let him flit to another cage.

Unworthy as things may be or undesirable we; of course, are always likely to get our hearts tangled up.

I remember saying to Gerald: "Dear boy, suppose I should take to heart some of this pretty nonsense you talk so well, don't you see what a risk it might be?" I didn't really feel the risk, but I wondered if he had thought of it. Said he: "Well! I'm taking as big a risk as you are!" This was beautiful, wasn't it?

Unfortunately, we women can't fall in and out of love as comfortably as men can.

We may risk a dozen sentiments. They touch only the bit of poetic feeling we all have, but we are every one of us afraid of getting our heart tangled up.

The heart of a woman is a lake into which the stone of love is thrown; the circles widen and fade away, but the stone lies there forever.

We don't want to go around with any more stones in our heart than we can help.

So we shrug our shoulders, gather together a little more cool-headed coquetry and carefulness, make up our mind not to mix up the calcium with the moon, nor the pretty romance that grows under it with real life, nor—this with a sigh—to get so used to a calcium that we won't recognize a stray moonbeam if ever one falls on our path. I hope we may all succeed.

POLLY.

GLEANINGS.

WILL D. INGRAM will go with A Legal Wreck company.

WILLIAM FRIEND has been engaged for Annie Pixley's company.

HARRY A. LEE will go in advance of the Jefferson-Florence company.

W. C. DONALDSON has signed to play Badger with Gardiner's Streets of New York company.

ALICE KING HAMILTON has been engaged by Daniel Frohman for the traveling tour of E. H. Sothern.

THE complete company for Kajanka has been engaged with the exception of a few ladies for the ballet.

THE success of The Burglar is said to have brought to Gus Thomas several commissions to write new plays.

ARTHUR C. PELL, having signed for another season with Kate Castleton, has deferred his European trip until next year.

NELSON WHEATCROFT, of the Lyceum Theatre company, has sold his play of Gwynne's Oath to San Francisco parties.

JAMES F. BOYD has leased Boyd's Opera House at Omaha, Neb., from the new owners. Bookings will be carried out as usual.

THREE large lithograph houses are at work on the elaborate printing for Howard P. Taylor's new play, Lost in Africa.

LIZZIE EVANS will be the opening attraction of the season in New Orleans, Memphis and most of the prominent Southern cities.

HELEN LAMONT will return from Europe about the first of next month in time to begin rehearsals at the Casino on Aug. 5.

MRS. GEORGIE DICKSON, Fanny Stevens and Florence Chadwick have been engaged for William Gillette's Legal Wreck company.

PONY MOORE sailed for England Saturday last on the *Etruria*. Tom Karl, the opera singer, was a passenger on the same vessel.

BLANCHE SHERWOOD, the daughter of W. H. Sherwood, has been engaged for the soubrette part in Howard P. Taylor's Lost in Africa.

FEATHERBRAIN will open its season at the Chestnut Street Opera House, Philadelphia, on Sept. 30. Charles L. Harris, who was with Lotta for three years, has been engaged for a prominent comedy part.

W. J. FLEMING'S Around the World in Eighty Days company will play a five weeks' engagement in this city next season. Benson Sherwood has built all the scenery, and the company will include a ballet of thirty-five people.

ALICE JOHNSON, the Washington singer, has been very successful in her engagement with the Hess Opera company at Milwaukee, the press having accorded her the highest praise for her acting and her voice. The season, which is for fourteen weeks, will end Sept. 6.

MANAGER DANIEL FROHMAN has moved into his handsome and commodious new offices, No. 22 East Twenty-fourth street. The work of decorating and furnishing large reception rooms and the making of a private entrance to the stage for Mr. Frohman's office is now going on. The rooms are light and airy and a great improvement over the old offices in the Lyceum Theatre.

HAZEL SELDEN, a versatile young actress, who has successfully played both comedy and drama in the provinces, and who has also sang nearly all of the contralto roles in comic opera, will support Lillian Russell during the coming season.

ONE of the most startling effects in the new spectacle of Kajanka is entitled "The Flight of the Sprites." In the air, sprites are green, but the moment they touch the stage they become red. The effect is one of costume, and is not produced by vari-colored lights.

LIZZIE EVANS' company has begun rehearsals in this city. After preliminary performances at Asbury Park and elsewhere, Miss Evans will open her season at the Globe Theatre, Boston, Aug. 19. The following week she will appear at the Windsor Theatre in this city.

RICHARD SMITH joined the E. P. Sullivan company recently, having been engaged by T. C. Howard to fill the place of Louis Gifford, who was obliged to leave for the West to commence rehearsals of The Silver King. Mr. Gifford has been engaged as stage manager and to play the part of Spider.

KENNEDY, WILLIAMS AND MAGEE will produce their new musical comedy at New Haven on August 12. The plot hinges on the murder of a Mr. Beck, and the subsequent adventures and disguises of his son and daughter to avenge his death their ultimate success proving that "Time will Tell," whence the piece derives its name.

FRANK LINDON will open his season in The Son of Monte Cristo on August 12, at Battle Creek, Mich. Besides Edna Earlie, the leading lady, the company will comprise Edward C. Boring, Walter Hammett, Fred. Sawyer, G. Santini, Harry Barney, George Jugram, Will Thompson, Fred. J. Morgan, Ella Mason, Mollie Bennett and Sadie Anderson. J. W. Carroll is the manager and E. M. Cady will be the company's representative.

CLARK S. SAMMIS, who is to direct the forthcoming American tour of Wilson Barrett, says that he has had nearly eight hundred applications for positions in the Barrett company. This was caused by the announcement a long time ago, that Mr. Barrett would have American support on his next visit to this country. The report was erroneous, as Mr. Barrett will bring over his London company, a majority of the members of which have been associated with him for years.

FRANK A. SLOCUM has made a contract with Ezra Kendall to manage that comedian for three years. Mr. Kendall will play his original part in We, Us & Co. and will also present A Pair of Kids. The season will open at the Globe Theatre, Boston, on August 26, thirty-eight weeks having already been booked in the best theatres. Among those engaged are Jennie Dunn, Lillian Hamilton, Zelia Volmer, Walter Jones, John H. Brannick and Eddie Readway.

IN these warm Summer days, John T. Huntley's Harbor Island House at Mamaroneck, N. Y., is a cool and restful place to sojourn at. The hotel in on the Sound, with bathing, boating and fishing facilities of the best sort. The table is excellent, the prices moderate, and as Mr. Huntley himself is a capital host, with a professional record that goes back into the early days of American minstrelsy, theatrical people find the surroundings and associations peculiarly pleasant at this resort.

THE following invitation has been translated for us by a professional interpreter of German as she is spoke: "Berlin, July 1, 1889. Most Honored Sir: We send you herewith an invitation to the opening performance (for invited guests only) of Dr. W. Carver's show 'Wild America.' The same will be exhibited in Hardenberg Street at the grounds of the Zoological Garden, on July 3, at 3 P. M. Very respectfully, F. C. Whitney, Dr. W. F. Carver, C. E. Blanchett." We regret that time will not turn backward in its flight, otherwise we should be most happy to send a delegate to attend this great international event.

T. D. FRAWLEY is reported to have made a signal hit in leading juvenile roles with E. A. McDowell's stock company at St. John, Canada. The local press of that city accord Mr. Frawley the honor of being the most accomplished actor in the company, and the organization is a strong one. His delineation of Richard Ashcroft in May Blossom received the most flattering commendation from press and public. The engagement of the company has been very successful so far. The city possesses an ideal Summer climate, as overcoats are desirable nights and a light topcoat is comfortable mornings and afternoons.

THE route and plans for Adelaide Cherie's tour in Only a Farmer's Daughter are about completed and but little trouble has been experienced in getting this artiste in the best stands and houses. Three engagements will be played in New York. Miss Cherie's costumes are said to be magnificent and have been imported from the leading European establishments. A very beautiful reception dress of the richest satin, heavily jeweled, with a peculiar cut from the right shoulder across under the left arm, leaving the left shoulder entirely exposed, was made for the lady by Worth at an actual cost of $6,000 and it is expected to make quite a sensation. Miss Cherie carries two sets of dresses for this play, besides some striking gowns, which will be worn in Bartley Campbell's Fate, which will have an occasional representation. Miss Cherie will also be seen in Camille which part she studied under Matilda Heron, and from whom Miss Cherie bought her prompt book, private part and parts. It will be claimed for Miss Cherie that she is the handsomest and best dressed actress on the American stage. Her company is very strong and includes Beatrice Ingram, Agnes Leonard, Lillian Brainard, Little Kate Ryan, Walter Bentley, William Macauley, Fred. G. Mead, C. H. Barnes and Charles Mortimer who acts as her leading man and manager. A season of forty-four weeks will be played, covering the entire country.

LONDON NEWS AND GOSSIP.

LONDON, July 11, 1889.

When I mailed you my last letter I was just starting for the Empire Palace in Leicester Square, which had been hired for the night by Sir Albert Sassoon to entertain therein the Shah and about sixteen hundred ladies and gentlemen, who had been invited to meet His Dushiness. Our Prince and Princess, their daughters and their oldest son were, of course, among their guests, and dukes and earls and lords and ladies of high degree were as thick as thieves—I mean leaves in what'shisname under certain circumstances.

I had intended to send you a full, true and particular account of the Empire festivities, but it turned out to be such an exceptionally big thing that I make no doubt you have had cablegrams *ad nauseam* concerning it.

To sum it up in a sentence, it was the brightest and most brilliant thing of the kind ever attempted on this side of the water, and that is saying a great deal. That it will boom Empire shares (which were already at a high premium) goes without saying.

The performance given on the stage consisted of the two big ballets now running at the Empire, sandwiched with some acrobats (the Craggs), a juggler (Paul Cinquevalli), some horizontal bar performers (Walton and Mora) and Mrs. Alice Shaw, *la belle siffleuse Americaine*. The American Whistling Lady proved one of the most popular items in the programme. The Shah seemed both puzzled and delighted with the melody discoursed by your compatriot.

It was about a quarter to ten when the royal party arrived, and it was half-past twelve before the performance on the stage was over. The royalties stuck to their seats all the time, and seemed to like it. Then they went to supper with a mighty appetite. The royal supper party were accommodated in the *foyer*, where was a big table for the twenty chief swells, and many little tables for about sixty of their *entourage*. The fifteen hundred odd who were not asked to share the royal meal, enjoyed the lavish hospitality of the host literally all over the house.

George Edwardes, of the Gaiety, who is the Empire's managing director, has achieved much kudos over the way in which he organized the entertainment for Sir Albert Sassoon, who has presented him with an enormous silver bowl suitably inscribed, as a souvenir of the occasion.

* * *

Augustus Harris, who is also a director of the Empire, was in great form throughout the evening, and by one o'clock had swollen visibly with honest pride because of the innumerable congratulations he received for the success of the Shah's state visit to the Opera. It was rumored that Harris would shortly have the Lion and Sun, but on the rumor being mentioned to Augustus, he (apparently taking the name of the Persian Order for the sign of a public-house) protested that what with Drury Lane and Covent Garden, he had at present quite enough on his hands without going into the licensed victualing business.

* * *

On Tuesday night, as much of theatrical London as could be crowded into the Lyceum was crowded in, in order to welcome with appropriate warmth the great Sara Bernhardt's revisiting the glimpses of the metropolis. But, alas, the aforesaid theatrical Londoners, were doomed to considerable disappointment. Sara came "indisposed," and you know what Sara on an "off" night means. To make matters worse she brought with her a deuced bad play, Lena, to wit, an adaptation by Berton and Madame Van de Velde of F. C. Philips' story, "As in a Looking Glass," an English version of which was played some time at the Opera Comique in this city. It was never a good play in the English, still it had a sort of go about it, whereas the French version is considerably more dreary than dramatic. Much unconscious humor is imported into the French play by reason of the retaining of the English names of the characters, together with sundry scraps of British phraseology, some of which, in the most agonising scene of the drama compelled the brilliant and fashionable audience to laugh consumedly.

Poor Sara ambled along more or less listlessly, until her one chance came in the lovely poisoning scene, when she woke up and was most intense, albeit silent the balance of the time. But whether it was worth while going through so much for so little is a matter of doubt. Most present seemed to think it wasn't. And no wonder, seeing that Lena not only commenced twenty-five minutes later than advertised time, but also there was a wait of about twenty-five minutes between each act. It will be a relief when Sara chips in with La Tosca, Fedora, Theodora, etc., etc.

* * *

On Monday night a new one-act piece entitled The Beggar, written by F. W. Broughton, was put up at the Strand by way of securing "second notices" for the new farcical comedy, Æsop's Fables, which was severely slated on its first appearance, and has since been considerably revised, happily for the better. The Beggar has a new kind of plot, apparently suggested in some sort by Thackeray's little story, "Miss Shum's Husband," but being brightly written (as is the wont with Broughton), and brightly acted, it was so warmly received that the curtain had to be raised.

* * *

On Tuesday, Mrs. "Granny" Stevens, a deservedly popular old-time actress, took her farewell of the stage, at a mammoth matinee given at the Shaftesbury by all the leading players of the day. The worthy old lady was during the week subjected to the torture of the Inquisition, meaning the Interview.

* * *

Beerbohm Tree informs me that he will attack King John when the leaves begin to fall. There is rumor also of Genevieve Ward putting on this long neglected tragedy and playing Constance therein, with Bessie Hatton (daughter of Joseph) as Arthur.

Kate M. Forsyth's manager, Mr. Floyd, informs me that The Tigress is now going smoothly at the Comedy, and that business is improving. I hear, from another source, that Kate is contemplating putting up Bronson Howard's play The Old Love and the New, and that she talks of reverting to the original American title The Banker's Daughter, which, saving your presence, Oh, American reader! is not only a commonplace title, but hath been used so often on this side.

The latest development of Mapleson's operatic venture of Her Majesty's is that the Colonel himself was yesterday mulcted at Marlborough Street Police Court for wages due to scene men. Mapleson pointed out that he was not actually responsible for the engaging of the men, and the summons was eventually adjourned for a week. Meanwhile Verdi's new opera Otello (accounts of which have, of course, been cabled to you), is going strong and well on alternate nights at the Lyceum.

As you know, Abbey brings Tenor Tamagno (the Otello) and company to the United States later on. Tamagno will, I am told, receive about $2,000 per night, which, after all, is nothing to speak of.

* * *

This (Thursday) afternoon, two new pieces were tried upon the matinee-dog—in such weather as to almost make one call it matinee dog-days. One of these ventures was tried at the Standard, and was a four-act (so-called) comedy, adapted by Meyreck Milton from a German play by Wichert, and entitled Out of the Beaten Track.

It was more of an extravaganza, or rather comic opera libretto, than a comedy, and shows the sad straits endured by a honeymooning couple traveling in Germany, all on account of the husband throwing away his purse, passports, etc., etc., in order to gratify his bride's wish to explore the romantic and unknown sides of life. Ere long she has cause to repent of her rashness, but her husband, acting like Petruchio or Duke Aranza, fools her to the top of her bent, so as to give her a bitter lesson.

The piece, although about half as long again as it need have been, contained many amusing incidents and meritorious passages. The chief characters were cleverly played by F. M. Macklin, Fred. Terry and little Miss Norreys, who had a most trying part.

* * *

The other piece was a Spanish melodrama called The Marquesa and was tried at the Opera Comique, and lasted from 2:30 till just upon six, by which time kind friends in front were as limp as a haporth of soap after a hard day's wash.

The Marquesa is a Spanish lady who married beneath her and then being jealous of her husband secretly gave him cold poison. Twelve years after her sin finds her out and she goes mad to slow music, but ere this consummation is reached many extraordinary things are said and done.

Louise Moodie played the proud, vengeful Marchioness splendidly, and indeed the piece was acted well all round, but at least an hour's talk must be taken out of it before it can have a chance.

* * *

Even in these days when women "dare do all becomes a man' it is startling to see a lady representing a male character in a theatrical entertainment, and Mrs. Massingberd, who played Theseus, Duke of Athens, at the open-air performance of A Midsummer Night's Dream at Lottendge, may be complimented if she will take it as a compliment upon her thoroughly masculine manner. It was a very gentlemanly performance. The part of Snug, the joiner, was also taken by one of what used to be the gentler sex, although the audience would probably not have discovered that there was a lady in the case if her name had not been printed on the programme. By far the prettiest feature of the play was the dancing of the children. Miss Ethel Maas, a daughter of the late Joseph Maas, a long-legged girl, as airy and nimble as a spider, was the perfection of Puck, and Miss Edith Clodd, as Peachblossom, was the fairest of all the fairies.

* * *

Among forthcoming fixtures, I may mention the following: The opening of Arcadia at the Agricultural Hall, Islington, on Saturday afternoon; the production of Aunt Jack (new comedy written for Mrs. John Wood) at the Court on Saturday night, and the promised revival (for twelve nights only) of The Still Alarm at The Princess'. In this Edwin Clery will play Jack Manley and Grace Hawthorne her old part here.

On Monday, Agnes Huntingdon will give a special matinee at the Metropole in aid of the fund for the sufferers from the Johnstown disaster.

On Tuesday two new plays (My Uncle, by Amy Sternberg, wife of John "Yank" Douglas, and The Rake's Will, by H. P. Grattan) will be tried at Terry's; on Wednesday Ibsen's Pillars of Society at the Opera Comique, for the benefit of the child actress, Vera Beringer. The original Real Little Lord Fauntleroy—a rum piece to be played for a child's benefit; but Mamma Beringer *is* rather eccentric.

On Thursday afternoon a new comic opera called Marjorie, written by Lewis Clifton and J. J. Dilley, and composed by Walter Slaughter, will be tried at the Prince of Wales'.

So you see, there's quite enough work cut out next week for GAWAIN.

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Every writer whose work is worth reading at all has more or less individuality of style, and Mrs. Fiske's was strongly marked. The character of the papers in this collection precludes appreciation if taken in a gulp at a sitting. They must be sipped in leisure moments like delicate wines. It was well worth while to put them in this permanent form.—*Chicago Times.*

The laughing audacity with which the writer handles certain subjects is, as Colonel Ingersoll said, her own alone.—*Hartford Times.*

Shows Mrs. Fiske at her best and in every vein she tried. We know of few books that can call out so many laughs as this.—*Albany Argus.*

Whatever the topic treated of, the author invested it with so much of her own personality, so much life and so much of that indefinable thing—human nature—that the most trivial subject held the attention and drew the tear or the laugh at her will. She possessed originality, versatility, and a nature full of true charity and kindness. In this volume we have The Giddy Gusher at her best, and credit is due the editor for the discrimination and good taste with which the selections are made.—*New York Home Journal.*

By turns pathetic and humorous and show a keen insight into human weaknesses and a sympathy with everything that is manly and honest and beautiful. By their variety, their delicate satire and their natural touches of character the papers make very pleasant and attractive reading.—*Philadelphia Record.*

An undating common sense pervades her remarks and shields her effervescent drollery from any tincture of silliness. It would be well for the current literature of these days if we had more "Giddy Gushers" of this type and fewer of the ordinary type.—*San Francisco Alta-California.*

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CINCINNATI.

Dollie Sherer's Queen City Juvenile Opera co. presented Pinafore during the week on the stage attraction at Kohl and Middleton's Vine Street Museum, and despite the continued sultriness of the weather the attendance was excellent. Several of the little folks were faulty in their lines the opportunity for rehearsal having been limited but the performance was on the whole creditable. The co. will doubtless be re-engaged for a second week.

The concert at the Zoo 16 attracted an audience of some two thousand musically inclined Cincinnatians. T. J. Sullivan's singing of "Heart Bowed Down" and the cornet solo of Henry Sievers were the features of the programme.

William Gorman, of this city, returned from New York City 17, having been engaged to do the advance work for Dan Collier during the coming season.

Will Pennessy, of the People's, has departed for a two weeks sojourn at Mount Clemens, Mich.

The opening attraction at Harris' Theatre will consist of the Wilbur Opera co. whose engagement will begin Aug. 26.

The Coney Island of the West is being more liberally patronized than during any previous season, and Willie Owens, who is doing the booming for the resort, is correspondingly jubilant.

The Stow Brothers' Circus has been exhibiting in this vicinity for the past ten days with fair results financially.

The alterations at Havlin's are almost completed.

Sunday concerts are now memories of the past, and Schumann's, Peters' and Kissel's resorts, so dreaded by the local managers in the past, are not now sufficiently attractive to muster a corporal's guard to their week day concerts.

Manager Rindfleisch, of the Highland House, gives an excellent concert every Friday evening, and supplements it by an attractive display of fireworks.

Manager J. R. Pennessy is in New York city completing his bookings for 1889-90.

CHICAGO.

Not much of interest has occurred in local theatricals lately. Newton Beers presented his spectacular version of Enoch Arden at Hooley's, commencing July 7, and it has been running to good houses since. The scenery is especially fine, notably the Isle of Palms. All of it was painted by Hoyt expressly for this production. Of the performance not much praise can be said. Mr. Beers is stilted as Enoch and does not fill the character out in all its poetic beauty. The co. is adequate, but seems ill at ease. The best features are the special performers in the festival of Magog.

The Tempest continues to be given at McVicker's to large audiences, and the performance is now remarkably smooth and as perfect as it can be made.

Bluebeard, Jr., has been filling the Opera House at every performance. The second edition has some new and bright things in it, and there can be no doubt that the gorgeous spectacle will run its allotted time.

Little Lord Fauntleroy will close a long engagement at the Columbia this week. It has been very successful, and the three little lords, Russell, Edinger and Mosbell, have all made many friends by the excellence of their work.

The Grand and all the other theatres in town are closed.

Havlin's new theatre on Wabash Avenue, formerly Baker's, is to open July 27 with the Morcross Opera co. in The Pretty Persian.

ST. LOUIS.

One of the Carleton co's. successes of last season, Mynheer Jan, was given at Uhrig's Cave last week. It was heard in St. Louis once before, and was comparatively new to most patrons of opera. It was a success from the start. It was well acted and sung. Alice Vincent appeared to better advantage than in any role she has played this season. She has fully recovered her voice, which had become somewhat husky from hard work. Her fine singing and graceful stage presence was one of the features of the performance. Miss Ginaga sang as well as usual. Mr. Hartman made all he could out of his funny part. Mr. Bell acted and sang with good effect, as did Mr. De Mesa. Miss Reifarth was of course excellent. Mr. Taylor sang in his usual effective manner. The chorus was well drilled and gave excellent support. The whole performance was pronounced by the patrons of the Cave as the best production of the season. The attendance was good. This week Dorothea.

At Schneider's Garden, Coquelicot was given for the first time in St. Louis. It abounds in good situations and catchy music and made a hit. The cast was a strong one. Mr. Urban ranks high as a comedian and made a most excellent impression in his part. Alice Gaillard and Ida Muller were very pleasing in their respective roles. The remainder of the cast did the parts allotted them in the best manner possible, and the production has been so successful that a second week was made necessary. The chorus gave excellent support. Next week The Brigands will be given.

Kensington Gardens also proved an attractive spot and the Minstrels have drawn big crowds to witness their pleasing and attractive performance. Last week the attendance was the best of the season and, judging from the way it begins this week, promises to equal it. The programme is changed every week, and new and taking features are added.

Items: Ed. Hoff will take a leading part in Dorothy this week.—Joe Herbert will be with the California Opera co. at Schneider's Garden when The Brigands is produced.—I am glad to hear of the success of Gus Thomas and Will Smythe in The Burglar. Both are St. Louis boys and deserve all the success that can come to them.—No performance was given at Schneider's Garden 19. The Frenchs occupied the Garden and had their annual fête.—Alice Vincent has not made any engagement for the regular season although she has numerous offers.—Martin Hayden is in town. This is his home and he is spending the Summer here.—Within a few days Manager Hennerty will have opera glasses put in Schneider's Garden on the new plan.—Manager Ollie Hagan returned from Hot Springs last week looking and looking better than he has for a long time. He has had a long siege of rheumatism. He left for Chicago last week to attend the opening of John Havlin's new theatre. He will return in a few days and will proceed to put Pope's Theatre in the best of order. New seats will be put in, as well as the latest fad, opera glasses.—Pope's Theatre will be one of the most popular of St. Louis theatres during the coming season.—Col. Pat Short takes in the Summer theatres regularly. He speaks most enthusiastically of the coming season at the Olympic Theatre and Grand Opera House.—James Hennerty is making Schneider's Garden one of the most popular places of amusement in the city. He is a hustler.—Ed. Dunn leaves for Boston about the middle of August to locate there as treasurer of the Boston Theatre.—Manager Fitzgerald, of Uhrig's Cave, is one of the most popular managers that has ever been there. He cannot do too much for his patrons' comfort.

WASHINGTON, D. C.

The Lemont co. closed a most successful season of eleven weeks in A Night in Venice 20. The co. is a good one and has made many friends, collectively and individually. The principals and most of the chorus will go to Bay Ridge to give a series of operatic concerts, beginning 22. Addie Cora Reed, who took Miss Lamont's place, has won hearty appreciation. Alice Carle and Mabella Baker have been great favorites from the first. George Broderick and William Pruett have been unusually good. The latter never sang better. Charles Long has been better, too, than I have heard him before for a long time. He always seems very painstaking and careful, even when not in good voice. We shall miss them all.

The Thompson Opera co. at the National gave Merry War. Blanche Chapman was very good as Elsa. Bohemian Girl, week of 22, with Annis Montague and Charles Turner in the leading roles.

HYMENEAL: Evelyn Bragg, of the Thompson Opera co., was married to Mr. Eugene Bisbee of Baltimore 16.

CLEVELAND.

Haverly-Cleveland Minstrels (Western co.) drew large audiences at the Opera House 18, 19. Their novel and elegantly staged first part, with silk plush draperies and *mise en scene*, delineating the St. Mark's Plaza in Venice, was enthusiastically received. The co. is headed by Billy Sweetnam and Billy Rice, whose comical abilities are well known. The vocal corps, especially Julian Jordan, the composer and tenor, is excellent. This week, a spectacular dramatization of The Last Days of Pompeii, by John Fay Palmer of Cleveland, and late a member of Fred. Wardle's co.

ITEMS: Dominick Murray's Right's Right, Sentenced for Life, and Frank Lindor in The Son of Monte Cristo, are the recent bookings at the New Academy of Music.—Ed. Burton, of this city has been engaged for P. F. Baker's co. next season to do leading heavies.

SAN FRANCISCO.

July 14.

I do not think much of Monbars now being given at the California by Robert Mantell and his co. It is a rather effective play, dramatic in spots, but it is acted in a sturdy British-American sort of way that takes from its interest. Mr. Mantell is too stolid to enact a French character well. The only person in the cast who approaches French finesse is Marie Sheldon, and she only for a few moments in the third act. It may be added in a supplementary vein that she acts it as though already vaccinated with the American manner, and vaccinated successfully. Mark Price, as the villain, is a capital one, though his French character is not seen aside from his garments. It takes a clever English or American hand to snatch French chestnuts from the fire.

Devil Caresfoot is the title of a play which has been dramatized from Rider Haggard's Dawn by Justin Adams. The author may be just in, but I may be pardoned if I consider him "just out," as far as an overpowering success is concerned. Haggard with a capital H is very haggard with a small h, and only appeals to morbid tastes and diseased imaginations. Not any more in mine, please. The entire co. did very well, indeed, considering their handicap. With to-night's performance the Bijou will close for four or five weeks to get ready for the regular season. John T. White, the manager, told me a few days ago that he felt very well satisfied with the success achieved and with the outlook. He had not intended to open so soon, but Mr. Morrison was here then and would not be here later when ready, so he opened prematurely, and is pleased with the outlook. He certainly has a very competent and pleasing co., for which he told me Frank Burbeck is recruiting several people, with the promise that he himself would appear during the season if other engagements permit.

Waddy Googan at the Alcazar. This is a series of very strong character sketches, singly and grouped—*vide* Mr. Howells, a great play. It is interesting, certainly; but its interest depends on the superb realization of character manifested by Mr. Barrigan and his assistants.

The week at the Baldwin was devoted to The Wife and Sweet Lavender. The Marquise had been announced, but was withdrawn.

Pinafore continues at the Tivoli.

The Paymaster at the Brush Street Theatre.

Lilly Clay's Burlesque co. at the Grand Opera House.

Dr. Krug and variety at the Orpheum.

CHAT: Apropos of my recent joke exploit at the expense of the Standard (and myself), I heard another one a few days ago while buzzing Manager Harry Mann in his cosy den at the California. It seems that Charley Frohman came a few minutes before, and said something about just running into the Standard. "What are they doing there?" asked some one who had just arrived overland. "The Three Guardsmen," said Mr. Frohman. "It will be four next week." "Why so?" asked the Eastern man. "Oh, the Sheriff just went in!"—In an interesting interview with Joe Murphy in the *Examiner* this morning, that actor, who appears at the California next week, says that he made his début here early in the '60's in a Chinese character and as a bone rattler. His name is William; but the programme got it Joe, and Joe he has been ever since. He soon made a hit in an Irish character, and got an engagement with Backus and Burbank's Minstrels, Billy Birch and himself being the only members of the organization now living. "In those days," said Mr. Murphy, "twenty-five or twenty-six years ago, money was plentiful, and it was showered on the stage. Lotta and Jennie Worrell were particularly favored. One night Lotta came off the stage with her apron so full of silver and gold it actually burst. Many a ten and twenty dollar piece was thrown over the footlights as a reward for a song or a dance. Lotta and Jennie Worrell nightly picked up from $35 to $100. It seemed to afford the miners, who filled the place, great amusement to watch them stoop for the coin as it was thrown at them and gather it into their aprons. One night a $20 piece hit me on the ear as I was playing a banjo solo. The people laughed, and I asked if anybody wanted the other ear." Further along he says: "When the theatrical critics here praised my Irish comedy business, I concluded to forego everything else. I was on the road a short time with a minstrel company of my own, after leaving Gilbert's, where I remained four or five years. The woodcuts for this company I had to make myself. An old man named Reeves was the only one here who could do that kind of work, and he was out of town. I had myself photographed in every minstrel attitude at a gallery which was then on the southeast corner of Clay and Kearney streets. Then I drew the cuts and engraved them, though I never had a lesson. I believe some are down at Francis and Valentine's to this day. I was rather proud of the job. There were no lithographs then." When rehearsing Kerry Gow, he took lessons in blacksmithing every day for three weeks at a little shop off from Bush Street.—Al. Hayman has so far recovered as to be able to start for New York, which he will do next Wednesday, accompanied by Mrs. Hayman.—Eleanor Barry has been offered her old position of leading lady at the Alcazar, and Ethel Brandon will try it on an Eastern audience.—A. C. Gunter's Mr. Barnes of New York will get an airing at the California during the Fall.—Lewis Morrison will return East during the coming week.

BALTIMORE.

Harris' Academy of Music is the only theatre now open in this city. The Thompson Opera co. gave The Bohemian Girl in good style to a large attendance last week. The feature of the performance was J. K. Murray's singing of the Count. Mr. Murray is a great favorite with the theatregoing public here and it is to be regretted that his engagement closed so. Annis Montague made a competent Arline and C. H. Turner a fair Thaddeus. William Wolff, a new face with the co., is a valuable acquisition both vocally and dramatically. This week Jennie Winston will return and appear in La Perichole.—ITEMS: Sam Fort began a series of operatic concerts at Bay Ridge, an excursion resort near here.—The Elks, Baltimore Lodge No. 7, gave an excursion to Pen Mar on Thursday last.

CALIFORNIA.

SANTA BARBARA.—SANTA BARBARA OPERA HOUSE (William Mezzel, manager): Richard Golden pleased a fairly good audience with Jed Prouty 8. A co. of colored Jubilee Singers, calling themselves the Jingters, appeared to a large and highly enthusiastic house 9.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Richard Golden in Old Jed Prouty to a good house 12.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Gilmore's Twelve Temptations crowded the house 10, 11. Old Jed Prouty proved almost as successful 12, 13.

STOCKTON.—AVON THEATRE (Southworth and Humphrey, proprietors): W. J. Gilmore's Twelve Temptations to a crowded house 9. Old Jed Prouty to a fair house 10. Entire satisfaction.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Bluebeard, Jr., was played 8 to a large and well-pleased audience by the Owl Dramatic Club of this city, on which occasion Miss Maude Short, a pleasing and cultured elocutionist of this city, had a benefit previous to her departure for Chicago, where she will resume her chosen profession. Miss Short was the recipient of a great many floral offerings and a gold necklace, which was presented by her former pupils. As Esmeralda, Miss Short was well cast and acted the part brilliantly. Mr. Martin Lehman as Old Man Rogers, Mr. Charles A. Vogelsang as Dan Hardy, Mr. G. A. Dobinson as Evard Estabrook and Miss Virginia Orr as Nora Desmond, all acted their parts nicely. This was Miss Orr's first appearance on the stage and she deserves much credit for the highly acceptable manner in which she acquitted herself. Thatcher, Primrose and West's Minstrels drew large houses and gave excellent performances 9-13.—LOS ANGELES THEATRE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): H. C. Wyatt's English Opera co. sang Iolanthe in a most acceptable manner all the week commencing 8. Fair-sized audiences greeted the co. all the week. Mrs. Padelford, the prima donna, has established herself as a prime favorite and she sings and acts her parts in a thoroughly delightful manner. Fred Reynolds has assumed leading parts in the co. and does finely. Commencing 14 we will have Pinafore for a week and there are even now a great many who desire to see it.—PEOPLE'S THEATRE (Sol. Isaacs, proprietor and manager): The Two Convicts and the farce Turn Him Out were produced to good houses week of 8. This week His Last Legs and The Toodles.—ITEMS: Mr. W. C. Crosbie is now the leading man at the People's Theatre, having taken the place of Mr. E. J. Holden, who returned to San Francisco.—Alfred Wilkie has retired from the H. C. Wyatt Opera co. and will go to San Francisco.—Mr. G. Byron Browne made his first appearance with this co. 8 as Lord Mount Ararat in Iolanthe.—The Figaro Spanish Students gave two very enjoyable concerts 6-8 at Turn Verein Hall to rather small houses. They are on the way to the City of Mexico.—The Jingters, Colored Jubilee Singers, will appear at Turn Verein Hall 15 and Hazard's Pavilion 17-19.—Mr. Al. Hayman is in the city in the interest of the Lyceum co.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): W. H. Power's co. in The Fairy's Well to good business 10-12.—ITEM: Jennie Elson's trunk was lost between Ogden and here. She was compelled to use her street wardrobe.

DENVER.—The Booth-Barrett co., with Modjeska as the star, was the attraction at the Tabor week of 7—a very hot week, by the way, and it affected the patronage, though the engagement was satisfactory. Powers' Fairy's Well co. opened 15 to a fair house.—ITEMS: The Siege of Sebastopol, after a benefit 18, will pack up and move to St. Louis where it finishes the Summer.—Modjeska closes season next week in Omaha. She will go to Newport.

ASPEN.—WHEELER OPERA HOUSE (H. R. Woodward, manager): Two of the largest and it is not too much to say the best pleased audiences ever assembled in this theatre greeted Madame Modjeska and her superb co. 13-16 in As You Like It and Adrienne Lecouvreur. In speaking of Modjeska's Rosalind there is little to criticise. She invests the character with so much real art, maidenly reserve and refreshing comedy, as to become a charming picture, but I scarcely think her adapted to the part and it only served as a foil to her splendid rendition and matchless conception of Adrienne Lecouvreur on the following night. The rain came down in torrents, but it did not keep a very large audience from braving its inclemency. Mme. Modjeska received the most cordial plaudits throughout the play. It seems impossible for me to close and not pay a tribute to the *ensemble* with which Modjeska has surrounded herself, and while I cannot mention all who deserve it, I must compliment Beaumont Smith on his ability in heavy roles, Charles Roehler, as the Abbe, and John A. Lane, in his refined and exquisite comedy interpretation of the rôle of Michonet.—REFLECTIONS: Mr. Woodward, the new manager, who has taken the place of Mr. Weill, was formerly connected with the Bijou Opera House, New Albany, Indiana. He is only to have active charge for a short time, when he turns the reins over to Robert Cutler, the present stage manager. The people of Aspen are completely satisfied with the management of this theatre, and under the liberal policy with which it is conducted it deserves the greatest success. There is not a more capable stage manager than Mr. Cutler in America, and every detail for the proper setting of a play in properties or scenery is lavishly furnished by him. Mr. Eberle, Modjeska's stage manager, stated that he had never been furnished more beautiful and rich stage settings in metropolitan theatres than Mr. Cutler provided for him here. Cos. playing the Wheeler will never have to complain of filthy dressing rooms or poor accommodations.

CONNECTICUT.

WINSTED.—OPERA HOUSE (J. E. Spaulding manager): Julian Comedy co. in Dangerous Woman 16; good business.—ITEM: The Julian co. is summering in Litchfield, Ct. They play two or three times each week. The co. comprises Edith Julian, Nellie Lyons Healy, Charles Drake, L. W. Nelson, George Scott, John E. Martin and Frederick Julian.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Julians delighted a well-filled house 17 in Dangerous Woman. Edith Julian in the title role was deservedly well received. She was ably supported by Fred Julian and a strong co.

DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Blair, manager): The Clair-Patee co. commenced a week's engagement 15. This is their third engagement here this season.

HURON.—GRAND OPERA HOUSE (O. P. Helm, manager): Duncan Clark's Female Minstrels gave a very poor performance to a poor house 15. W. C. Coup's Equescurriculum appeared to good business 18-20.

WATERTOWN.—GRAND OPERA HOUSE (J. F. Brock, manager): Coup's Equescurriculum 10-12; good houses and excellent satisfaction.

ILLINOIS.

CHAMPAIGN.—OPERA HOUSE (S. L. Nelson, manager): The Armory has changed hands and will hereafter be known as the Walker Opera House. It is now being remodeled with modern interior fixtures.—ARENA: Diefenbach's Ten-Cent Circus drew packed tents 15-17. Good show.

INDIANA.

EVANSVILLE.—APOLLO THEATRE (Harry Lawrence, manager): G. M. Hayes in Squabbles to fair business this week.—ITEM: Work is progressing rapidly on the New Grand Opera House, and everything is expected to be completed by Oct. 17. Manager M. J. Bray, of the Grand, has some good open dates for first-class opera cos.

INDIANAPOLIS.—GOSSIP: Anna Mortland, late leading lady for Joseph Murphy, has left for New York.—J. K. McFarland, manager of the Thompson Opera co., was in the city 16, and left for Chicago to negotiate for a new prima donna.—The Caroline Gage co. is being reorganized for next season, and will leave on August 1 for Washington Territory.—Dave Wallace, husband of Mrs. Seguin Wallace, has accepted a position in this city, and they will hereafter make this their home.—The Thespian Dramatic Society has begun rehearsing for next season. Taming of the Shrew will be their first performance.—Messrs. Dickson and Talbott are preparing to build a Summer theatre. It is to be situated on an artificial lake about two miles from the city and will be finished by next Spring.

IOWA.

DAVENPORT.—GOSSIP: The theatrical architect, Harry J. Carter, of St. Paul, was in the city a few days ago consulting with A. C. Man as to the work to be done in the Opera House this Summer. The many improvements which Mr. Man decided a few months ago to make in the Opera House will be begun immediately. A new stage floor will be constructed, also a new proscenium arch, giving ten feet more room behind the curtains, and six or eight new boxes. The balcony railing will be lowered. The house will be equipped with entirely new scenery, redecorated, painted and improved in every way. Manager Man proposes to make it the finest opera house in Iowa.

SIOUX CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Large audiences greeted the Bostonians every night and matinee 11, 13. They made a hit such as no opera co. has ever made here. The principals are excellent and the chorus all that could be desired. Juliette Corden was a favorite here, and well deserves the praise bestowed on her by press and public.—ITEMS: The Bostonians closed their season here.—Tom Karl has gone to San Francisco.

MAINE.

PORTLAND.—GREENWOOD GARDENS: The comic opera season at this popular resort was ushered in 15 by the Wilkinson Opera co., and La Mascotte has been the drawing card for crowded houses for the week. The co. is by far the strongest ever seen here and the chorus is vocally strong and harmonious. Arthur Wilkinson, Ben Lodge and Charles Whyte are all clever people, and Janet Edmondson, Gertie Madigan and Annie Carter fill their several parts in a more than acceptable manner. The orchestra, under the baton of Perle Dudley, is a good one and does effective work. La Mascotte, rejuvenated by the endless gagging of Messrs. Hodge and Whyte, and the excellent rendition of the vocal numbers by the chorus attracted crowds who seek to be amused. The general approval of amusement seekers here must be gratifying to Manager Knowlton for the effort he has made to get together so good a co. Next week Olivette will be given.—ITEMS: Harry Pepper will arrive 22. He will sing the leading roles.—Arthur Wilkinson's voice shows marked improvement and his Pippo was an artistic performance.—Janet Edmondson was especially engaged for Bettina and Marion Chester will sing the soprano roles after the present week.—The new contralto, Gertie Madigan, is a great contrast to those of past seasons. Her Fiametta was an excellent piece of work.—The Wilkinson co. are busily occupied in their spare moments in bathing or fishing. Girofle-Girofla is in active rehearsal. Ben Hodge has made a signal hit and is already a prime favorite. Several chorus people who were engaged some months ago failed to materialize and substitutes had to be discovered.—The appearance of a very bad brass band and a worse so-called minstrel show 15 came near depopulating the island.—Annie Carter, a former member of the Gilbert Opera co. is a welcome addition to the Wilkinson ranks.—The old gag about the rock and rye in the first act of La Mascotte was sent written out on paper to Messrs. Hodge and White when it was found that they did not introduce it. These clever artists convulsed the audience by reading it verbatim.—George Boyle and Pete Lang were welcomed back by scores of friends who appreciate them socially as well as artistically.—Walter Benn has full charge of the stage again this season. He is very popular here.—The Beggar Student is a possible production later on.—The costumes furnished by Smith, of Boston, are, as of old, a sad collection of curiosities.—Mr. Charles W. Thomas, of Hoyt and Thomas, made a flying trip to the Garden previous to his departure for Europe.—Barnum and Bailey's circus gave a fine show and carried away several thousand dollars 18.

MASSACHUSETTS.

MILFORD.—GOSSIP: Ed. Nickerson, leader of A Postage Stamp co.'s band and M. Emil Procel are the guests of Manager D. I. Sprague at his Summer residence at Riverside.—ACCIDENT: At the exhibition of Bristol's Circus on the evening of 16 two sections of the seats collapsed, huddling about 800 persons in a confused mass, intermingled with broken timbers. Although hundreds were bruised and slightly injured, fortunately no one was killed and only eight were seriously wounded. A panic ensued but quiet was soon restored. Physicians were quickly summoned and all the wounded were brought into the dressing tent, where their injuries were attended. Mr. Bristol gave orders when he left town next day, to have everything done for the injured that the physicians could suggest and he would pay all the bills. The promptness of the circus manager in having the needs of the injured supplied and his assuming all responsibility for the unfortunate accident has won for him the respect and sympathy of this community. The accident was caused by the settling of the supports of the seats in the soil which had been rendered soft by the heavy rain the day before. The management is exonerated from all blame.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Morris' Dog and Pony Circus put in eleven performances to business averaging fair 22-20. The entertainment, on the whole, is a pleasing one.—ITEMS: James Coakley, who had been bill-poster for fifteen years in this section died from consumption last week. Besides being in the employ of Le Noir and Perkins of this city and Chase Brothers of Holyoke, he has been connected with several circuses. He had a large acquaintance among managers and agents. One of his little daughters has filled children's roles with a number of cos. quite successfully.—Dwight Gilmore has plans about perfected for his new theatre. It promises to be exceptionally fine, but when it is to be built, in the words of the topical song, "Nobody Knows." In the meantime F. F. Proctor and C. F. Belknap of Bridgeport, are trying to induce an athletic association to build a club house with a theatre connected, of which they will take a lease.

MICHIGAN.

MANISTEE.—OPERA HOUSE (P. J. Miller manager): Andrews' Comic Opera co. to fair business 12, 13.—UNION HALL: Schofield's Quintette Banjo Club to a poor house 15.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Andrews' Opera co. in Bohemian Girl 17; Erminie to good house 18. This is the best co. that has visited Port Huron in two years.

MINNESOTA.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE (Samuel H. Friedlander, manager): Balfe's Bohemian Girl was presented by the Wilbur Opera co. to a large house 15. The performance was not characterized by the smoothness which usually distinguishes the work of this organization. The music is somewhat ambitious for some of the principals. Susie Kirwin made a sweet Arline. She sang "I Dreamt I Dwelt in Marble Halls" charmingly. Miss Christian was an excellent Gipsy Queen. J. E. Conly acted Thaddeus well, and sang "You'll Remember Me" with excellent effect. W. H. Kohnle was himself as Devilshoof. Phin W. Nares looked the part of Florestine. The costumes were elaborate.—PENCE OPERA HOUSE (Fredrick Rock, manager): Rentfrow's Jolly Pathfinders continue to do good business.—PERSONAL: Carl L. Wallace has served his connection with Harris' Theatre. His genial face will be missed from the box-office. The house employé's and members of the Opera co. presented him with a handsome gold headed cane as a mark of their regard.

ST. PAUL.—PEOPLE'S THEATRE (L. W. Walker, manager): The Banker's Daughter was produced in a commendable manner, with an excellent cast, week of 15. W. S. Harkins as John Strebelow, enacted the role in a gentlemanlike and impressive manner, that gained for him well-deserved recognition. Eleanor Morreti made a handsome looking Lillian Westbrook, earnest yet charming and graceful in her portrayal, and conscientious in her work. F. C. Huebner gave a neat and finished impersonation as the Count d'Carojac. Luke Martin as George Washington Phipps did some excellent comedy work. May Louise Aigen as the vivacious Florence played the role exceedingly well. Banker Westbrook was represented in a dignified and courtly manner by Ben Johnson. Charles Stanley as old Banker Babbage did full justice to the part. Harold Russell was seen to good advantage as Harold Rutledge. Mrs. V. W. Davenport as Mrs. Holcomb and J. W. Davenport as Mons. Montvillias well sustained their respective roles. Walter Hale as Dr. Watson and Chas. Gay as Mr. Brown deserve mention. A good week's business.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): The Chicago Opera co. gave Pinafore, to fair house and well pleased audiences week of 15. Patti Stone made a charming Josephine. Bessie Bushee rendered the role of Little Buttercup in good style. Florence Brandon was an attractive Hebe. G. W. Herbert as Sir Joseph Porter, Phil A. Branson as Ralph, Percy Cooper as Capt. Corcoran, and James W. Dalton as Dick Deadeye well sustained their roles. The chorus do good work. The piece was well staged and the performance gave general satisfaction.

MISSOURI.

ST. JOSEPH.—STRECKBEIN'S GARDEN (W. B. Day, manager): The Chicago Opera co. rendered Girofle-Girofla week of 8 very acceptably. Continued rains interfered somewhat with business. This week Robert Macaire, which is Erminie very thinly disguised.—ITEMS: The Battle of Gettysburg still rages and is daily witnessed by hundreds of [illegible] at twenty-five cents a head.—

The long promised repairs to the Grand Opera House, partially burned last Spring, failed to materialize and the building is an eyesore as it now stands. Wake up, Manager Close and Messrs. Stockholders, or you will be caught napping when the Fall season opens.—Tootle's is being freshly frescoed from top to bottom.

NEBRASKA.

OMAHA.—GOSSIP: Your correspondent takes pleasure in announcing that among the dozen different bids for the control of the old Boyd Opera House, the owners have selected Messrs. Boyd and Haynes as lessees of the theatre for the next two years. Readers of THE MIRROR will remember that Thomas Boyd has been manager for this theatre for the past eight years. As treasurer and assistant manager of the Boyd, D. W. Haines is a valuable acquisition. The house is being newly painted and decorated, and will open July 25 with Modjeska as the attraction for four performances in As You Like It, Much Ado About Nothing, Mary Stuart, and Twelfth Night.

NEW JERSEY.

HOBOKEN.—CRONHEIM'S THEATRE: The burlesque on Pinafore met with great success last week, drawing large and well-pleased audiences. This week The Mascotte is the theme and the music is fairly rendered. An olio which precedes the opera introduces some very clever specialists, among whom were John and Lucille Grieves, Harry Pike, Lon Shaw, Foster and Hughes, Fanny Lewis, Estrella Sylvia.——ITEMS: The veteran, James Riley, is stage manager at the Knickerbocker, a variety house here.—The short time for rehearsals and sudden changes in the co. is Lucille Grieves' reason for the lack of vim in the burlesque Mascotte at Cronheim's.

ELIZABETH.—GOSSIP: Manager Simonds, of the Temple Opera House, has come into possession of several relics of J. Wilkes Booth, including an autograph letter and a large photograph, a lock of his hair and a number of old-time programmes of New York and Boston theatres. They were given by Wilkes Booth to Manager Simonds' uncle, Joseph H. Simonds, of Toledo, O., who was an 'ntimate friend of the actor, and who died recently, bequeathing the relics to his nephew.—Manager Simonds has already booked a number of first-class attractions for his house for the coming season, and is rapidly filling up the open time remaining.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The first performance of the season at this house will be given 31 by the Haverly-Cleveland Minstrels.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): The Haverly-Cleveland Minstrels, with Billy Emerson at the head, appeared to big business 19.——ITEMS: Manager Plummer, of the Alhambra, returned from a two weeks' trip to New York 15. Treasurer Hennessey, of the same house, is spending his vacation at his former home in Rochester.—Cal Wagner's Minstrels will open the season at Rome, Aug. 20. The co. include Billy Birch, Cool Burgess, Charles Heywood, Rooney and Kelly and W. H. Henry, the tenor.—Hi Horton, of this city, will go with P. F. Baker next season.—Ed. Austin, late manager of a variety theatre here known as the Casino, decamped with the receipts 9, leaving unpaid salaries. It was re-opened 15 by reliable, local men.—The variety theatre at Shakespeare Hall closed 13.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): The Sturgis Musical Comedy co. closed a week's engagement 20, to fair business. The entire co. was far above the average and deserved much better houses.——PUTNAM MUSIC HALL (John Dunning, manager): The Troy Vocal Society of forty male voices gave a very pleasing entertainment 17. The audience was large and enthusiastic. Proceeds for benefit of St. Christina Home for sick children.——ITEMS: Manager Joseph Frank, of the Zozo co., Mrs. Emma Frank, manager of the Dot co., Florence J. Bindley and Carl C. Blum are rusticating at their Summer home a few miles west of Saratoga.—Nilhi Heywood and May Jennings, of the Sturgis Comedy co., were with us last March and made many warm friends who were glad to greet them once again. Their stage presence and work are both eminently satisfactory.—Your correspondent returns thanks to Manager Hooper of the Sturgis Comedy co. for courtesies extended during their engagement here.—The advance sale of seats for the Haverly-Cleveland Minstrels is very large.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Haverly-Cleveland Minstrels appeared before large audiences 15-16. At the initial performance the curtain went up upon an elaborate scene, the stage being set to represent the inside of the Doge's Palace in Venice, the background showing gondolas moving to and fro. The scene was made doubly attractive by the elegant plush draperies with which the stage was hung, and the handsome costumes of the performers accorded well with the rich surroundings. The programme was a good one. The difficult evolutions executed by the Egyptian Phalanx was well received as were Hughy Dougherty's oratorical efforts. Billy Emerson in his neat song and dance was very pleasing and was warmly encored. The usual afterpiece was omitted, and in its place a Japanese troupe of skilled athletes gave an exhibition that carried the audiences by storm. The entertainment in its entirety was excellent and the management is to be congratulated.——ITEMS: A. E. Wolff, of the Lyceum, is in New York looking after the interests of the house.—Frank Edwards, of the Academy, is sojourning at Erie, Pa.—M. Stuart Taylor is at Owasco Lake.—J. Henry Lester and wife are at Atlantic City.—Manager John R. Pierce, of the Lyceum, is home from New York and says his bookings for the coming season will agreeably surprise the patrons of his house. H. R. Jacobs is busily engaged overhauling the Academy. Mr. Jacobs is a hustler and does not propose to lose his grip upon our amusement-goers by inattention to his house, which he proposes to make the handsomest in Western New York. His attractions for next season will be A No. 1. What Mr. Jacobs says is depended on in this city.

LYONS.—GOSSIP: Lawrence Holmes, of My Geraldine co., is passing the Summer in this village. About two weeks ago he organized a co. of local amateurs to present My Geraldine in this and adjoining villages. The first presentation was given at Parshall Memorial Hall 18 before a large house. The parts were exceedingly well taken and the play gave entire satisfaction. The following was the cast: McShane, Lawrence Holmes; Phil Carrol, Dr. William Mills; Teddy Cregan, William Whitman; Larry, Ralph Sheldon; Squire Arden, J. B. Stoll; Maurice Arden, John Lane; Mary Carrol, Mrs. L. Holmes; Nora Cregan, Minnie Moore; Geraldine, Sadie Lane.

ELMIRA.—GOSSIP: The Opera House will open Aug. 5 under the management of Wagner and Reis. George Wilson's Minstrels will be the attraction.——MADISON AVENUE THEATRE (G. W. Smith, manager): Floy Crowell, booked for 22, week, canceled on account of warm weather.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): Haverly-Cleveland Minstrels 17, to large business giving entire satisfaction. First part elegant.

SCHENECTADY.—GOSSIP: Uncle Tom under canvas 20, failed to give satisfaction.—The Sherlock Sisters have assumed the management of the Centre Street Opera House and have booked a fine list of attractions.—Ames G. Wilkie, the scenic artist, is negotiating for a lease of the Union Opera House for a term of years.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Sturgis Comedy co. week of July 8. Good entertainment to only fair business.——ITEM: The Academy will open its regular season Aug. 9 with Tony Pastor.

BUFFALO.—The Cleveland-Haverly Minstrels at the Academy of Music 15, 16, made quite a strike. Standing-room was hardly obtainable. The co. is at the top of the ladder in their line.——Opera still continues at the Star Theatre, but Olivette, which is on the present week, will wind up the season of six weeks. It has been quite successful and at the cheap prices probably some money has been made by all concerned.——ITEMS: I omitted to note last week the departure of Alice Vane of the Spencer co. She has gone to Paris to meet her daughter. She was the recipient of presents from different members of the co. and they all joined in wishing her *bon voyage*.—Members of the Spencer company, and also some of the Haverly-Cleveland Minstrels co., were welcome guests at the Press Club's reunion last week. They willingly assisted in making the time pass pleasantly.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Haverly-Cleveland Minstrels drew a packed house 13. The S. R. O. sign was visible at 7.30. The street parade was fair and the entertainment excellent. The satyr settings are unusually elaborate.

NORTH CAROLINA.

HENDERSONVILLE.—Charles Guiness' Comedy co. presented a mixed bill to overflowing houses 28, 29.

OHIO.

DAYTON.—THE GRAND (Reist and Dickson, managers): I dropped in here yesterday (16) and found the theatre surrendered to the carpenter, painter and decorator. Manager Larry H. Reist piloted me through. The walls are being covered with the very best and costliest paper and the boxes have been refurnished. The floor will be covered with new and elegant carpet, with here and there a Turkish rug. The scenery will be entirely new. The long, unsightly lobby that has existed since the erection of the theatre is now a thing of the past. It has been bisected by the insertion of a beautifully-designed storm-door, while the walls and ceiling have been covered with rich paper and moulding. Incandescent lights will be introduced and many other improvements will greet the patrons on the opening night.——MEMORIAL HALL, SOLDIERS' HOME (J. Clinton Hall, manager): The season has been the most successful, both artistically and financially, the Home has ever had, and even now the receipts surpass those of any previous season; a fact that is certainly a flattering compliment to Manager Hall as well as the members of the co. Adrienne the Actress was given 13 and drew the largest audience of the season. Many were compelled to stand and then "rest" on the stone steps. Among the standees was Treasurer Patton of the Grand and your correspondent. A double bill, consisting of Sweethearts and Wives and Ruth's Romance was given 16 and brought out an unusually large attendance. The following are in preparation: Tennessee, Baccarat and A Wife's Peril.——CUES: The Oklahoma Wild West did not materialize 11, 12. The Indian was evidently indisposed.—The Haverly-Cleveland Minstrels will open the Grand Aug. 23.—George R. Edeson of the Home co. took his first vacation 13; that is, it was the first time this season that he did not appear on the programme. He deserved every minute of it.—The Bennett and Moulton Opera co. will open the Park Theatre Sept. 2.

FINDLAY.—PAVILION THEATRE (Bushon and Cowels, managers): The New York Vaudeville co. week of 8 to fair business, closing with a benefit for J. R. Furlong, a member of the co. The Lyon and Worrel co. week of 15 to a crowded house. They played all week.——ITEMS: James R. Waite, having been disappointed in his people, has closed his Pavilion. He will, however, reopen the last of August. Col. G. E. Rogers will manage the Opera House next season, Business Manager Dr. J. H. Boger retiring on account of his professional duties.—E. O. Marvin, "Blind Tom's" advance agent, has returned home and will Summer here during the heated term.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, lessee and manager): Mattie Vickers in Jacquine to appreciative audiences 8-10. Haverly's Strategists to fair business 11-14.——ITEM: Manager Howe goes East to get an attraction for the opening of our new $250,000 theatre.

PENNSYLVANIA.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager): The Cleveland-Haverly Minstrels appeared 17 to large business. The curtains and scenery of the first part, representing a Venetian scene, is the best of the kind yet produced here.——ITEM: Manager Kerr has a list of first-class attractions booked for the coming season.

SOUTH CAROLINA.

CHARLESTON.—The Bijou Opera co. closed their third week of their second engagement at the Grand Opera House 20. The co. opened the week with a fair performance of Bohemian Girl and repeated the opera 16, both performances being attended by average sized audiences. The feature of the week was a benefit performance for Manager O'Neill 18, when the public testified their appreciation of his efforts in getting up the Summer operatic season by a very large attendance. The Bijou co. volunteered their services for the occasion, as did also a number of local amateurs and an entertaining programme was arranged and carried out.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): Pirates of Penzance opened 14 for the week to the largest house of the season; over eight hundred tickets sold at the gate. Mlle. Diard added greatly to her popularity. Her song in the first act was heartily encored three times. Mr. McSweeney, as the Pirate King, Harry Nelson, as Frederic, Osbourne, the comical police Sergeant, Miss Dressler, a very good Ruth, Miss Hess, Miss Brosche and Lillie Travers were all good in their respective roles.——ITEMS: Edward Temple, the efficient stage manager, is suffering with malaria, but will pull through all right.—We are glad to see favorable mention of Teddy Hartman and John Bell, of St. Louis. They were favorites here last Summer and would be welcomed back at any time.—Mr. Desbon is still absent.—The warm weather increases and it has a tendency to increase the crowds at the Park, which affords a cool and pleasant retreat.

JACKSON.—PEABCY OPERA HOUSE (Will H. Tate, manager): Singing Flower and My Turn Next was rendered to very large houses 15-16 by local talent; proceeds for Jackson Free Library.——ITEM: The Knights of Pythias of this city have just let their contract for a handsome five-story block, the second and third stories of which, from plans and specification, promise to be one of the largest and best equipped opera houses in the State. It will be ready for the ensuing season.

TEXAS.

TYLER.—GOSSIP: The new Grand Opera House, which replaces the structure destroyed by fire Dec. 26, 1888, will be ready to be opened early next Fall. The house is a ground floor theatre, fitted throughout with all the latest improvements. The building is constructed of the best hard burned brick and cement, the front being of pressed brick. Among the precautions taken against fire are two fifty foot half-inch hose with nozzles attached on the stage: two similar sections of hose are also placed in the balcony. There are separate entrances to the gallery from the street. Twenty sets of scenery have been painted for this house by Sosman and Landis. The stage is ample enough for the most elaborate spectacular productions. The house has a seating capacity of 1,200. The management of the new theatre will be in the hands of Durst and Bergfeld, with C. B. Epes as assistant manager. The building has been erected by the Tyler Opera House company, whose stockholders include the most substantial and enterprising business men of that prosperous town. The Tyler Dramatic co. (amateurs) was organized last week, with these officers: President, F. D. Halsey; Vice-President, W. W. Helms; Secretary and Treasurer, Walter Connolly.

DALLAS.—OAK CLIFF SUMMER THEATRE: This theatre, although new to Dallas, has been packed since its opening, June 10. The MacCollin Opera co. has been the attraction, and to them can be given much praise. The co. is a strong organization, evenly balanced, and made a success of each opera produced. They gave Fra Diavolo in a creditable manner to the largest house since the engagement began. The costumes were new and pretty.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Douglas White, manager): Daly's co. gave two ideal performances 8, 9, presenting Railroad of Love and Lottery of Love to light audiences, the bathing resorts drawing almost the entire population out of the city at sunset. It is a matter of regret that such artists should appear before a small audience but it seems as though nothing can draw against the pleasant bathing in our wonderful briny lake. One of the Bravest, the Fireman's play drew out very small houses 10, 11, scarcely enough to pay for lighting the house. The piece is very sensational and very long. There is to be a lull in theatrical affairs, during which each of the theatres will be more or less rejuvenated.

WASHINGTON TERRITORY.

SEATTLE.—TURNER HALL (Geo. F. Frye, manager): Carl Gardner in Fatherland 8 and The Peddler 9 to fair houses.——STANDARD THEATRE (John Cort, manager and proprietor): Large crowds attend this popular resort nightly. Mr. Cort has been doing a rushing business ever since the fire. He has made arrangements to rebuild. The new edifice will be the finest variety building on the Pacific coast.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Georgie Woodthrope's co. appeared nightly during the week. The plays given were Golden Giant, May Blossom, Among the Pines, M'liss, Two Orphans, and Panchon. They remain for another week.——GERMAN HALL (J. P. Howe, manager) Mattie Vickers delighted fair audiences 23 in Jacquine and Cherub and will play again at the Alpha July 22.——ITEM: J. P. Howe has Harry B. Bell as assistant manager. Mr. Bell will represent Mr. Howe in the East.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Gilbert and Dixon's She co played to a very small house 8. With the mercury at 90 degrees people will not be housed up.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: The Lyceum Comedy co. 28-29; fair business.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): House closed for the season. It will reopen Aug. 12 with The Twelve Temptations.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): The Grayson Opera co. opened the second week of their engagement in Billie Taylor 13. The performance was really a treat. Bessie Gray and Bebe Vining, as Phœbe and Arabella respectively, were charming and received a number of encores. Messrs. Allan and Clayton kept the fun going fast and furious, while the rest of the co. as a whole, was good. The co., during the latter part of the week, appeared in The Black Hussar, a fair performance, but spoiled by too much horse-play. This engagement brings to a close another successful season, during which the class of performance given have, as a general rule, steadily improved. Messrs. Sparrow and Jacob deserve the thanks of the patrons of combination houses for the really good attractions which they have presented.

ST. JOHN.—LANSDOWNE THEATRE (E. A. McDowell, manager): The stock co. presented Little Em'ly 15, Moths 16, and the grandest production of The Colleen Bawn ever given in Canada 17-20. The cave scene in the second act was the best and most realistic piece of stage setting ever seen here, the effect being heightened by a tank of real water into which Eily, Danny Mann and Myles went with a dash and a splash that carried the house by storm. Next week, which is Carnival week, this house will present all its strongest and best pieces, while at the Institute, Burnham and Phillips' Minstrels will hold the boards.

TORONTO.—GOSSIP: As usual, during the "off season," the interiors of both our theatres are undergoing renovation, and are now in the hands of painters, carpenters, and decorators. Manager Sheppard promises the best in the land for the coming season, and so does the Toronto.—The attachés of both theatres will have their annual moonlight excursion on Lake Ontario 15.—Roland Gideon Israel Barnett, whose acquaintance a great many professionals connected with opera cos. have cause to regret, has been sentenced to seven years' hard labor in the Kingston Penitentiary for assisting in wrecking the Central Bank.—Mrs. A. R. Cazauran, who has been here visiting for the last five weeks, has returned to New York.—A good number of professionals are fishing at Rice Lake, near here.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ARNOLD-GRIFFIN CO.: Fort Scott, Kas., July 22—week.

AUGUSTIN DALY'S CO.: San Francisco, Cal., July 15-Aug. 3.

BURGLAR CO.: New York City, indefinite.

BOURNE THEATRE CO.: Oconomowoc, Wis., July 26—week.

BLUEBEARD JR. CO.: Chicago June 10—indefinite.

CHICAGO COMEDY CO.: Durango, Col., July 22—week.

ENOCH ARDEN CO.: Chicago—indefinite.

E. A. MCDOWELL CO.: St. John, N. B., July 8—indefinite.

EDWD. HARRIGAN'S CO.: San Francisco July 1—eight weeks.

ETHEL TUCKER: Elmira, Pa., July 22—week.

HETTIE BERNARD-CHASE CO.: Chicago, Ill., July 1—indefinite.

HOWARD-SULLIVAN CO.: Vinal Haven, July 22—week.

HOLDEN COMEDY CO.: Warsaw, Ind., July 22—week; Goshen Aug. 5—week.

JOSEPH MURPHY CO.: San Francisco, Cal., July 22-Aug. 17.

KARL GARDNER CO.: San Francisco 29—two weeks.

LITTLE LORD FAUNTLEROY CO.: Chicago, Ill., May 20—indefinite.

LOST IN LONDON CO.: Stevensport, Wis., July 24, Wausau 25, New London 26, Green Bay 27, Appleton 29, Neenah 30, Manitou 31, Sheboygan Aug. 1, Oshkosh 2, Two Rivers 3, Berlin 5, Ripson 6, Portage 7, Watertown 8, Oconomowoc 9, Waukesha 10.

LYCEUM THEATRE (Prohman's) CO.: Stockton, Cal., July 24, San Jose 25, Oakland 26, 27, Salt Lake City—Aug. 1-3, Denver 5—week.

MODJESKA: Lincoln, Neb., July 24, Omaha 25-27.

ONE OF THE BRAVEST CO.: San Francisco, July 22—week.

OLD JED PROUTY CO.: Santa Rosa, Cal., July 29, Woodland 30, Salt Lake City, Utah, Aug. 5, 6, Ogden 7, Denver, Col., 12—week.

RENTFROW'S PATHFINDERS: Minneapolis, Minn., July 15—two weeks.

STURGIS COMEDY CO.: Glens Falls, N. Y., July 22—week; Oswego 29—week.

THE TEMPEST CO.: Chicago—indefinite.

UNCLE TOM'S CABIN (Spark's) CO.: Mt. Pleasant, Pa., July 24.

UNCLE TOM'S CABIN (Burtch and Burnip's) CO.: Allwood, Can., July 24, Listowel 25.

UNCLE TOM'S CABIN (Wetherill's) CO.: West Sand Lake, N. Y., July 24.

WHITE ELEPHANT CO.: N. Y. City July 15—two weeks.

OPERA AND CONCERT COMPANIES.

ARION BELLRINGERS: Grayling, Mich., July 29.

CARLETON OPERA CO.: Cincinnati July 1—indefinite.

HINRICH'S OPERA CO.: Boston, Mass.—indefinite.

JUVENILE OPERA CO.: N. Y. City—indefinite.

LAMONT OPERA CO.: Washington, D. C.—indefinite.

MACCOLLIN OPERA CO.: Dallas, Tex., July 1—indefinite.

MCCAULL'S CO.: N. Y. City March 22—indefinite.

NOBLE FAMILY: Charlevoix, Mich., July 24, East Jordan 25, Petoskv 26, Harbor Springs 27-Aug. 9.

OLLAH CO.: N. Y. City May 13—indefinite.

O'NEILL'S OPERA CO.: Charleston, S. C., July 8—three weeks.

SAID PASHA OPERA CO.: St. Louis, Mo., June 24—indefinite.

SPENCER OPERA CO.: Buffalo, N. Y., June 17—indefinite.

SHACKFORD OPERA CO.: Kansas City, Mo., June 3—indefinite.

THOMPSON OPERA CO.: Washington, D. C.—indefinite.

WILBUR OPERA CO.: Minneapolis, Minn., July 15—indefinite.

VARIETY COMPANIES.

HOWARD ATHENÆUM CO.: Chicago—indefinite.

MINSTRELS.

ALLEN'S MINSTRELS: Mount Jackson, Va., July 24, Orkney Springs 25.

BURNHAM AND PHILLIPS' MINSTRELS: St. John, N. B., July 22—week.

GEORGE WILSON'S MINSTRELS: Elmira, N. Y., Aug. 5.

DOCKSTADER'S MINSTRELS: N. Y. City June 17—indefinite.

HAVERLY-CLEVELAND MINSTRELS: Detroit, Mich., July 24, Port Huron 25, Bay City 26, East Saginaw 27, Grand Rapids 29, Jackson 30, Fort Wayne, Ind., 31.

HAVERLY-CLEVELAND (Eastern) MINSTRELS: Albany, N. Y., July 24, Pittsfield, Mass., 25, Hartford, Conn., 26, New Haven 27, Patterson, N. J., 29, Trenton 30, Newark 31.

THATCHER, PRIMROSE AND WEST: San Jose, Cal., July 24, Stockton 25, Sacramento 26, 27.

MISCELLANEOUS.

BARNUM-BAILEY CIRCUS: Plattsburg, N. Y., July 24, Rutland, Vt., 25, Saratoga, N. Y., 26, Little Falls 27, Utica 29, Syracuse 30, Auburn 31, Geneva Aug. 1, Rochester 2, 3, Buffalo, 5, 6, Lockport 7, Olean 8, Hornellsville 9.

FOREPAUGH'S CIRCUS: Beaver Dam, Wis., July 24.

HILTON'S CARNIVAL: Marietta, O., July 24, Harmer 25-27.

KELLAR: Atlantic City—indefinite.

LOCKE'S CIRCUS: Vermontsville, Mich., June 24, Nashville 25.

MONTFORD ART EXHIBITION: Ottawa, Can., July 15—indefinite.

O. R. GLEASON: Buffalo, N. Y., July 22—week.

ROBINSON'S CIRCUS: Chillicothe, O., July 25, Waverly 26, Jackson 27.

ROBINSON'S FLOATING PALACES: Rock Island, Ill., July 24, Keithsburg 25, Fort Madison, Ia., 27.

RINGLING BROTHERS' CIRCUS: Greenville, Ill., July 24.

SAUTELLE'S CIRCUS: Kirkville, N. Y., July 24, Chittenango 25, Canastota 26, 27.

SELLS BROTHERS' CIRCUS: Rawlins, Wyo., July 24, Laramie 25, Collins 26.

WHITNEY FAMILY: Garrettsville, O., July 24, Newton Falls 25, Warren 26, Girard 27.

MATTERS OF FACT.

The Elmwood Opera House at South Framingham, Mass., is for rent.

All communications for Helen Lamont are requested to be addressed to the Casino, New York.

John Stapleton, stage manager and librettist, prepares students for the stage and coaches actors in special roles. He also rehearses clubs and reads and criticises plays. His address is Chicago Conservatory, The Auditorium, Chicago.

Eleanor Tyndale is reported to have made a distinct success in the leading juvenile roles with Mme. Modjeska. The press of San Francisco and the coast accord Miss Tyndale the most favorable commendation for her delineation of Nerissa in Merchant of Venice and Celia in As You Like It. Miss Tyndale will be at liberty after Aug. 1.

Kathryn Kidder is at liberty. Her address is North Evanston, Ill.

M. C. Van Winkle has resigned from the management of the Academy of Music, Parkersburg, W. Va. All contracts made by him for that house are cancelled. The contracts will be returned on application.

The Criterion Theatre, Brooklyn, has been altered and redecorated, and new scenery and properties provided. The house will play first-class attractions only. Liberal terms will be made, either on percentage or a rental. Attractions will be booked for a two weeks' run if desired. Managers are requested to address Howard A. Knudson, manager, Criterion Theatre, Brooklyn.

Managers desiring to book Keep it Dark during the coming season are requested to address all communications to Harry Clapham, Jr., Slingerland's, Albany County, N. Y.

The Russell Opera House, Bonham, Texas, is now booking first-class attractions for 1889-90. Bonham has a population of 5,500 and is said to be the best theatrical town of its size in the State.

I. P. Frink, of No. 551 Pearl Street, New York, has just finished a superb chandelier for the Metropolitan Theatre, Denver, Col. It contains seventy-five electric lights and sixty gas jets, in prismatic colors of crystal and is one of the handsomest chandeliers ever designed for a theatre. Mr. Frink makes a liberal discount to theatres and the trade. Circular and estimate mailed on application.

Lulu Hamilton, a clever child actress, is at liberty and may be engaged for juvenile singing soubrette roles. May Wade Hamilton, character and straight soubrette, is also disengaged. Managers will please address No. 3 Pleasant Avenue, New York.

Rare inducements to buy gold watches, chains, diamonds and other articles of jewelry are now offered by the Syndicate Watch Company, No. 11 East Fourteenth Street, Room 2. A deposit of one-fifth of the value of the goods is only required, and the balance in weekly payments of one dollar. Several of the gentlemen in the business department of THE MIRROR have invested in the watches, and recommend them as being excellent timepieces.

Josh E. Ogden has leased the Grand Opera House, Norfolk, Va., for three years. It will be conducted as a first-class house in connection with the Richmond Theatre. Only high-class attractions at regular prices will be played. The Grand has been thoroughly renovated and newly carpeted at a cost of $5,000. Time is being rapidly filled. Mr. Ogden can also play companies from one to two weeks through his Virginia circuit. Managers will please address all communications care of Klaw and Erlanger, or Richmond Theatre, Richmond, Va.

The beautiful residential town of Paisley, situated in the healthiest section of New Jersey, with a winter climate of tropical mildness, is attracting much attention among those who desire homes in localities free from the bad hygienic surroundings and the discomforts of our great cities and their immediate suburbs. It is positively claimed for Paisley, which has been called the Magic City, from its springing suddenly into existence, that malaria, catarrh, asthma or typhoid fever cannot exist there. In other words, the atmosphere is so pure and the location of the town on high land possesses such natural filtering and drainage qualities that the bacteria causing the diseases enumerated cannot live in that air. To professionals who are peculiarly liable to ailments of the vocal organs and pulmonary complaints, the fragrant atmosphere scented with the pines and laden with ozone of this new city offers a delightful sanitarium. Its water is said to be most delicious and curative. Paisley is near New York and is only twenty-eight miles from Philadelphia. It is no longer a mere speculation in town lots, as it is already a prosperous place and thriving beyond all expectation. It has a hotel, post-office, factory and villas. Among those who bought lots in Paisley last week are Mrs. Jeneverah H. Winton, the poetess, and General Burns, of Governor's Island. There is already quite a large professional contingent possessing homes in Paisley and several are negotiating at present for villa plots. All particulars and maps will be furnished by addressing or calling on Paisley Improvement Company, 100 Duane Street, New York.

A good repertoire company is wanted for Fair Week, commencing Sept. 16, at Huntingdon, Ind.

Ruby La Fayette closed her season July 13 at Norfolk, Neb. She will spend her vacation at her home, "The Grove," near Tekamah, Neb. She has retained most of her people and will open her season early in August, presenting a legitimate repertoire, playing West to the Pacific Coast and then to Australia. A few good people are wanted to complete her Company.

Josephine Cameron desires a manager with capital to take out a play that she claims to have been a great success at the Adelphia Theatre in London. Miss Cameron would like to retain an interest in the play.

Creston Clarke is open for engagements for the coming season. His address is Holliday Street Theatre, Baltimore.

The patrons of the late Richard Fitzgerald's Agency will be pleased to learn that his widow, in partnership with James Armstrong, of the Standard Theatre, Philadelphia, is conducting the business at No. 10 Union Square. They have openings for first-class specialties for the Howard Athenæum, Boston, and Kernan's theatres, Baltimore and Washington.

Signor Brocolini is at liberty for the coming season. His address is Plimpton House, Watch Hill, R. I.

Albert Ellery Berg adapts and revises plays. His revision and adaptation of plays suitable for production on the American stage always give satisfaction. He is acknowledged to be an excellent writer of words for ballads or topical songs. Mr. Berg may be addressed care of DRAMATIC MIRROR.

PROFESSIONAL DOINGS.

MARIE JANSEN is recuperating at Winthrop, Mass.

IVAN PERONET has been engaged for Lillian Lewis company.

THE Bostonians Opera company have closed their long season.

GUS PITOU will be back in this city about the middle of August.

GRACE THORNE COULTER has been secured for The Stowaway company.

FREDERICK WARDE will open his season at Bradford, Pa., on August 25.

FRITZ WILLIAMS has been engaged for a light comedy part in The Lion and the Lamb.

CHARLES ARNOLD sails for this country from England to-day (Wednesday) on the *Britannia*.

RAMSAY MORRIS is negotiating for a New York production of his new play, A Little American.

CAPTAIN SWIFT will be produced in Cleveland by the original cast of the Madison Square Theatre.

MINNIE RADCLIFFE has been engaged to play Dearest in the San Francisco production of Little Lord Fauntleroy.

GEORGE WOTHERSPOON left for Australia on Saturday last for the purpose of producing Little Lord Fauntleroy in that country. Harry Edwards has been engaged as stage manager for the production and will play the part of the Earl. He will sail from San Francisco on August 24. The part of Little Lord Fauntleroy has not yet been filled.

DESPITE the report that Henry Pettitt, the author of Hands Across the Sea, may come here to stage the play, Messrs. Shannon and Williams announce that the piece will be produced under their direction, as they have been engaged to do the work and intend fulfilling their contract. They have already rearranged the manuscript for the American representation.

THE Opera House at Cherokee, Iowa, was totally destroyed by fire on last Thursday evening. The origin of the fire is not known, but it is supposed to have been caused by some boys who had been playing with firecrackers around the entrance of the theatre during the day. A stock company has been started to build a handsome and substantial theatre.

THE following is the roster of the Agnes Herndon company, which will open its season at the Windsor Theatre, this city, on Aug. 12: Beatrice Madison, Maggie Gaunt, Laura Lyons, Henry Preston, L. P. Hicks, Geoffrey Delmar, Theodore Hudgens, Robert Stone, Joseph Atkins, Samuel DeVal, Edward Robinson and Elmer Grandin.

THE following is the full company engaged by T. E. Mills for Zozo next season: Adah Richmond, Tommy O'Brien, Joseph Leon, Wm. Atkinson, Nolana McDonald, Charles Claflin, A. B. Clarke, Jr., Sidney Bartlett, J. M. Kenny, Adah Eveline, Vera Harcourt, Lillian Chambers, Nellie Ellis, Gussie Gilbert, Kitty McDonald, Josie Senior, Nettie Gailor, Kate De Barr, and the Lorraine Sisters.

MRS. GEORGE KNIGHT, after playing Over the Garden Wall for ten nights, opened her regular Summer tour at Asbury Park on last Thursday to a large audience. During the coming season Mrs. Knight is booked to star in a number of new comediettas and musical farces, and judging from the reception given to The Lord in Livery and Beauty Bess the tour will be a great success. A strong company is being engaged for the regular season.

THE funeral of Mary Anne Chidley, wife of Sydney Chidley, took place last Wednesday morning at the Little Church Around the Corner. Rev. Dr. George H. Houghton read the burial service of the Episcopal Church in his usual impressive manner. Among those who attended the funeral were representatives from the Madison Square Theatre and THE DRAMATIC MIRROR office. A floral offering was contributed by Mr. Chidley's associates on THE MIRROR. The body was taken to Evergreens Cemetery for interment.

REHEARSALS of the comedy, The Lion and the Lamb, by Julius A. Lewis and Will R. Wilson, are in progress at the Fourteenth Street Theatre. The company consists of Charles Coote, R. F Cotton, Tyrone Power, Sheridan Tupper, H. D. Blakemore, Henry Trayer, Adolph Lestena, Harry B. Wilson, Leonora Bradley, Effie Shannon, Gabrielle Du Sauld, Annie Adams and Jessie West. W. S. Mullaly is writing the music for the play, while Homer F. Emens is painting a forest glade scene for the third act.

JOHN FAY PALMER announces that he will produce his dramatization of Bulwer Lytton's novel, "The Last Days of Pompeii," at the Euclid Avenue Opera House, Cleveland, Ohio, on July 22. The company will include Thomas E. Garrick, John Fay Palmer, Henry Winter, John M. Sturgeon, A. B. Stevens, William Stuart, Eleanor Collier, Jeanette Ferrill, Daisy Beverly, Sara Alexander and others. Mr. Palmer says that he has conscientiously endeavored to preserve each character in its original beauty and freshness. He has divided the play into six Days or tableaux and five interludes, which he is confident will prove a pleasing innovation. The interludes are to be a series of stage pictures, illustrating different phases of classic life, interwoven with the play and its development. The spectacular features are to be on a grand scale, and no pains or expense have been spared in the preparation of the scenery, costumes, draperies, and other accessories. The music of the play has been composed by F. Norman Adams. The Last Days of Pompeii is to run one week at Cleveland, previous to its production in the East.

OUR Paris correspondent writes us that the new fairy piece, Prince Soleil, just produced at the Chatelet, is a great success. It has twenty-two tableaux, eighteen hundred costumes, two ballets, two *fêtes*, a pantomime, etc., etc. Each scene is dazzling and fairy-like. M. Léon Vasseur has written for the spectacle a score of twenty-three numbers, including ballet music, songs, dances and choruses. The plot of the piece turns upon the love of Prince Soleil, a young Indian prince, for a Swedish girl named Ellena Piperboom, daughter of a botanical professor, whom he meets while on a voyage around the world. As soon as the Maharajah learns of this youthful passion he sends his ambassador, Misaour, to bring the Prince back to India. But Sir Thomas Chipps, an English diplomatist who, in the interest of England, protects and encourages Prince Soleil in his love affair, thwarts all of Misaour's plans. This idea permits the authors—Messrs. Raymond and Burain—to imagine a series of extraordinary adventures in various parts of the world, beginning at Stockholm and continuing in Portugal, Spain, Gibraltar, the Indian Ocean, Japan and India. At the end the Prince marries Ellena. The Lauri Lauris troupe of acrobats, skilfully introduced in various parts of the piece, contributed no little to its success.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

"America"	Frank, J.	Marden, A.
Abell, Floride	Fisher, Paul C.	Mortimer, Estelle
Allen, Louise	Fleming, Carroll	Moore, Eugene
Allyn, Miss W.	Fischer, P. D.	Mandla, Marion
Anderson, A. B.	Fiske, Mary D.	Maretta, Aulene
Ab-en, Sargent	Fisher, Alice	Nelson, Virginia
Appleton, Geo. J.	Gollan, Campbell	Nobles, Mrs. Emma
Atwell, Ed.	Gray, Ada	Norton, J. W.
Allen, Viola	Gallagher, M. J.	Newton, I. Ira
Armstrong, Kirk	Grau, Samuel	Ould Music (Mgr.)
Arnot, Louise (Mgr.)	Gardiner, C. A.	Olcott, Chauncey
Armstrong, Sidney	Grath, J. W.	Ormond, Gladys
Buchanan, A. V.	Gage, Fred.	Owen, W. R.
Burt, Laura	Granger, Maude	Peltzer, Ida
Bennett, Will	Gran, Robt.	Paris, Fay
Branscombe, A.	Gray, Ada (mgr.)	Porter, Julia
Botten, Mrs. W. H.	Grey, Alice	Phelps, L. M.
Bassett, Mrs. R.	Haven, F. P.	Powers, W. H.
Browne, J. H.	Harvey, B.	Polk, J. B. (Mgr.)
Boyle, Anna	Hasson, Ed. J.	Pescade, C.
Buchan, John	Harwood, H.	Quien, Harry
Black, Wm.	Hopper, Wallace	Rowan, Annie
Bassett, P. (pkg.)	Holton, Chas.	Richmond, W. L.
Brower, Robert	Hanson, John	Rule, Alex
Backus, P. F.	Hardie, Jas. M.	Russell, H.
Barnum, Mrs. G. W.	Hall, Miss P.	"Ranch 10" co.
Beroide, Judith	Hale, John S.	Rosenberg, Max
Bradley, D. B.	Harrison, G. W.	Royle, Edwin
Burt, C. A.	Hudson, Robert C.	Roberts, Al.
Banks, Maud	Hoagland, P. W.	Russell, John
Bennett, Johnstone	Hill, Barton	Rand, L. F.
Brooks, Mr.	Holmes, Chas. N.	Ringwild, S.
Bradna, Ed. D.	Haig, Alex.	Russell, S. S.
Benedict, A. S.	Hardy, Lizzie	Sturges, Jas.
Boniface, Geo. C.	Howard, T. C.	Stephany, S. B.
Bowman, F.	Johnson, F. W.	Tyrell, Inigo
Bonner, Marjorie	Jefferson, Frank	Thorpe, Chas. R.
Brooker, F.	Jesse, L. Jos.	Sherwood, Miss A.
Bryton, Fred.	Jackson, S. E.	Shangler, E. G.
Boetchie, Robert	Jeffries, Maud C.	Stevens, Geo. S.
Burleigh, J. L.	Johnson, G. D.	Salsbury's Troubadors,
Cook, E. W.	Jones, Walter	Sparks, John G.
Chanfrau, Henry	Johnston, Robt.	Strakosch, Ed. H.
Cross, E. J.	Johnson, Lewis	Sydney, G. S.
Coburn, S. K.	Juch, Emma	Shepard, Inez
Campbell, F. W.	Kelferd, J. E.	Stair, E. D.
Carroll, J. W.	Kennedy, Lillian (Manager)	Seamon, C. S.
Campbell, Gussie	Knight, Geo. S	Slater J.
Clemens, Clay	Kent, F. L.	St. Quinten, Miss
Cotter, C. F.	Kurth, Richard	Tate, Beatrice
Carter, Carrie	Lawrence, Atkins	Templeton, J.
Calef, Jennie (Mgr.)	Lawrence, F. G. H.	Thomas, George F.
Campbell, Miss	Litta, Louise	Thorne, Edwin
Crowell, Fay	Langdon, Harry	Vokes, Rosina
Carlisle, May	Larock, Geo. F.	Vanderfelt, E. H.
Clark, Wilfred	Livingston, Bertha	Vogel, J. W.
Campbell, Mrs. C. J.	Le Duc, E. H.	Van Name, Miss V.
Crolius, Edith	Landsman, Mrs. F. A.	Vandenhoff, Mrs.
Davis, Kate	La Verne, Lucile	Witherell, Geo. R.
Dowling, J. J.	Leighton, Harry	Williams, Mrs. A. J.
Dade, Chas.	Lindsay, Helene	Whysta l, Russ
Davidson, Dore	Myatt, Florence	Walsh, Katie
Dantes, Marie	Marston, Lawrence	Williams, Ada
Dobson, Ed. C.	McCarthy, Chas.	Warner, J. E.
Daniels, C. W.	Mansfield, Alla	Williams, Harry
Daly Sisters (Mgr.)	McGill, Gertie	Williams, Barton
Davenport, Mrs. E. L.	Mack, J. K.	Wilson, Maude
Dagger, Henry	McNish, Mr.	West, J. C.
Dudley, Sam	Manchester, Robt.	Wallick, Jas. H.
Delham, Wm.	Maxwell, Leonard	Whitecar, W. A.
Dyer, Sophie	Mila, Geo. C.	Wallis, W. H.
Elliott, Wm.	McCormack, London	Wilson, K. Dennis
Edwards, Emilie	Mayer, Marcus	Young, D. R
Elwood, W. H.	Morrison, Louis	Young, Edwin
Forman and Morton	McDowell, E. A.	Yeamans, Jennie
Frank, Mrs. E.		Zimmerman, E. E.
Fraser, K.		Zellner, C. E.
Franken, Jas.		

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